


CREATIVE COMPOSITION

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CREATIVE COMPOSITION

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CREATIVE COMPOSITION



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FOREWORD

In this book, we have attempted to present a carefully planned course in speaking and writing for students in Grades Nine and Ten. Convinced that an understanding of language is related to an understanding of life itself, we have sought to encourage the student to examine his own experience and to become so interested in words that he will become eager to use them in order to give creative expression to his own observations, thoughts, and emotions.

With this aim in mind, we have used our own class-room experience as a guide in organizing a series of integrated exercises intended

- to stimulate an awareness of language;
- to create a desire to write for a definite reader;
- to attract the student to learn grammar as a useful writing tool;
- to show him the value and satisfaction to be derived from developing and arranging ideas;
- to open his mind to the pleasures of examining his own experience.

The work for each year is divided into ten chapters, one for each month of the school year. In the first year, the student is invited to observe the magic of words and to learn the fundamental principles of rhetoric. In the second year, he is encouraged to study certain literary forms and to put these principles to work as he enjoys the natural pleasure of creative writing.

While we do not question the value, for older students, of the scientific analysis that underlies the formal study of grammar, we are, in this book, more deeply concerned with the creative synthesis of composition. For that reason, we have treated grammar functionally as an aid to lucid, forceful expression. Such treatment, we feel, enjoys both the systematic nature of the formal approach to grammar and the utilitarian value of the incidental approach. The student is taught a little about phonology so that he can improve the euphony of his writing. He learns something about accident so that he can improve the accuracy and economy of his writing. And he learns a good deal about syntax so that he can improve the unity, coherence, and emphasis of his writing.

Two features of the book, perhaps, warrant particular attention. Stress is placed on developing in the student an appreciation of the idea that when he writes he engages in an agreement with his reader to provide work that is clear and effective: our own experience has shown that students find value in thinking in terms of this "reader-writer" contract. An attempt is made to ease the burden of marking and to have the student develop a critical attitude towards his own work by having him work with a writing partner who checks his work: we have found that this method of working

stimulates the desire to write, especially if the assignment is clearly defined and a checking guide is provided.

We should like to acknowledge our indebtedness to those students, writers, and publishers who permitted us to use certain works as models. We should also like to express our gratitude to Miss Kathleen Bates and Miss Ruth Bates, who gave splendid assistance in preparing the manuscript, to Mr. Bernard McEvoy and Mr. Robert Kilpatrick, who offered constant encouragement, to Mr. Roy Weeks, who solved the many problems of typography, and especially to Miss Kathleen Doody, who carried the heavy duty of the editorial work. Finally, we should like to thank our mother, Janet Edlin, who first introduced us to the wonder of words.

R. J. McMASTER

W. C. McMASTER

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PART ONE

CREATIVE COMPOSITION

Chapter I

BECOME SENSITIVE TO WORDS

The greatest thing a human soul ever does in this world is to see something, and to tell in a plain way what it saw.

—JOHN RUSKIN

- Lesson 1. Use Words to Express Feeling I
- Lesson 2. Use Words to Express Feeling II
- Lesson 3. Use Words to Control Actions I
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LESSON 1

Use Words to Express Feeling I

One outstanding difference between human beings and the lower animals is that man is able to use words. How he came to have this ability is a mystery. To explain it, men who study language have suggested many theories. One of these, called the Stimulus-Response theory, suggests that in the early days of his history, man started to use language as a result of some pain caused by a force outside him. For example, if the teacher were to stick a pin in you, that stimulus would call forth a response from you: you would probably shout, "Ouch!" Whether this theory gives a satisfactory explanation of the origin of language is not important. It does explain one use of language—the expressing of feeling.

In this lesson, you will have the opportunity of examining some words that express feeling, either by their sound or by their meaning. Doing these exercises should make you more sensitive to words and the feelings they express. Now read the first sentence in this lesson and explain why it is important that people should develop this sensitivity.

Exercise 1 (Oral)

1. Explain why these "feeling words" are suitable as the names of football teams: The Panthers, The Goliaths, The Raiders.
2. Explain why these "feeling words" are suitable as the names of battleships: Dreadnought, Intrepid, Repulse.

Exercise 2 (Written)

In the time limit set by your teacher, make as long a list as possible of interjections—words thrown in, without grammatical connection, to express feeling. Compose sentences in which you use these interjections.

Exercise 3 (Oral)

Suggest suitable names for: three perfumes; two fast, exciting rides at an amusement park; three school dances; four school magazines; a club for boys and a club for girls.

Exercise 4 (Written)

There are many words that suggest feeling rather than express feeling directly. Make a list of: gloomy words (dismal, dusk, funeral); dignified words (stately, haughty, solemn); joyful words (bubble, chuckle, zest).

LESSON 2

Use Words to Express Feeling II

Study the following passage from Wilkie Collins' exciting short story, "A Terribly Strange Bed", to see how the writer has used words to express his feeling of terror.

... when the conviction first settled on my mind that the bed-top was really moving, was steadily and continuously sinking down upon me, I looked up shuddering, helpless, panic-stricken, beneath the hideous machinery for murder, which was advancing closer and closer to suffocate me where I lay.

I looked up, motionless, speechless, breathless. The candle, fully spent, went out; but the moonlight still brightened the room. Down and down, without pausing and without sounding, came the bed-top, and still my panic terror seemed to bind me faster and faster to the mattress on which I lay—down and down it sank, till the dusty odour from the lining of the canopy came stealing into my nostrils.

At that final moment the instinct of self-preservation startled me out of my trance, and I moved at last. There was just room for me to roll myself sidewise off the bed. As I dropped noiselessly to the floor, the edge of the murderous canopy touched me on the shoulder.

Exercise 1 (Oral)

What evidence is there in the passage printed above that both the choice of words and their arrangement were governed by the author's desire to express the feeling of paralysing fear?

Exercise 2 (Written)

Think about your first day at high school and try to decide what feeling you were most keenly aware of that day: excitement, fear, wonder, or whatever it may have been. Then write an account of that day in which you attempt to make your reader feel what you experienced.

Read your account aloud and judge the success of your writing by seeing how many of your class-mates can name the feeling you have attempted to express.

LESSON 3

Use Words to Control Actions I

Among primitive people, there was a belief that certain words had magic qualities. Witch doctors could terrify the members of their tribes by chanting

groups of words that were supposed to cause illness or death. In this way they were able to control the actions of others.

To the North American Indians, names were particularly important words. They considered a name as distinct a part of a person as his teeth or ears, and they believed that enemies could injure a man by the malicious handling of his name. For this reason, they seldom mentioned names and simply moved their lips in the direction of the person to whom they were referring.

Today people smile when the magician uses the word "presto". They no longer believe that word-magic operates in their lives. Of course they see that outside the realm of magic, words can still be used to control actions: a mother can prevent her child from running out in front of a car by shouting "Stop!" Unfortunately, people do not always see the more subtle ways in which words are used to control human behaviour by means of propaganda and advertising.

In this lesson, you will examine some words that have the power to affect your actions. By sharpening your awareness of the force of words, you will free yourself from the danger of being enslaved by modern word-magicians.

Exercise 1 (Oral)

From each of the following pairs of expressions, select the one that would influence you more strongly to buy. Explain why it would do so.

1. lower-priced suit, cheaper suit
2. reprocessed material, secondhand material
3. Rose Garden Heights, Smith's Subdivision
4. dinette, small dining room
5. a home on Sunrise Road, a home on Early Street
6. simulated-leather purse, imitation-leather purse
7. dyed muskrat coat, Hudson Seal coat
8. garden-fresh vegetables, vegetables
9. bargain books, library discards

Exercise 2 (Written)

Study the following sentences to see how the writer attempts to control the actions of his readers by appealing to their desire to be "one of the crowd".

Compose three original sentences in which you use this same "band wagon" device.

1. Everybody is going to the game this afternoon. Are you coming?
2. We shall go forward to victory together.
3. Seventy thousand people subscribe to this newspaper. Join this group of intelligent readers.
4. All the students are going to vote for him. Aren't you?
5. Nobody likes that subject. You don't want to study it, do you?

Exercise 3 (Oral)

From a newspaper or magazine, clip three or four advertisements in which words are used in an attempt to make the reader do something or buy some product. Underline any "feeling words" that you can find in these advertisements. Be prepared to explain to the class how the writer of any one of these advertisements has tried to control the actions of his readers.

Exercise 4 (Written)

Write a set of five rules designed to influence the behaviour of students in the corridors of your school. Exchange papers with your writing partner and examine each other's work to see whether the rules have been stated so clearly that they cannot be misinterpreted.

LESSON 4

Use Words to Control Actions II

The following excerpt from Julius E. Lips' book, *The Origin of Things*, makes clear the influence words have on the lives of certain people.

To increase the power of the written word, the Mohammedans sometimes dissolve the writing in water to drink it, or they drink water from a metal bowl in which the magic word or sentence is engraved. When the medical prescription cannot be quickly obtained, the Chinese doctor writes it down in ink which is dissolved and drunk by the patient, or the prescription is burned and the ashes are eaten by the sick man. Among the Japanese, it was customary to write the words of a solemn oath on paper, burn it, and eat the ashes. If the swearer was a liar, the ashes would act as a poison to kill him.¹

Exercise 1 (Oral)

Explain how words influence your daily life.

Exercise 2 (Written)

When the teacher has divided the class into four groups, pretend that you are radio or television script-writers. Write an advertisement of approximately one hundred words praising a new product. Group one will write about a laundry soap; group two, about a toothpaste; group three, about a floor wax; group four, about an automobile.

When these advertisements have been read aloud, take a vote to see which

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advertisement in each group would be most likely to persuade you to buy the new product.

LESSON 5

Use Words to Communicate Ideas and Re-Create Experience I

In addition to using words to express feeling and to control actions, man uses them to communicate ideas and to re-create experience. If people did not have the gift of language, they would find it very difficult to make their thoughts known to others. Imagine trying to explain in sign language that on your way to the bank you had been robbed of the money you were supposed to deposit for your employer! Imagine trying to give a description of the robbers! How much easier it is to re-create this experience in words!

In a world that has developed almost miraculous methods of communication—newspapers, telegraph, telephone, radio, motion pictures, television—this communicative function of words has become very important. Today a man can speak to millions of people, thousands of miles distant from each other, at the same time. Think of the dangers of misunderstanding if the words he uses to communicate his ideas have different meanings for different people.

In this lesson, you are going to practise using words to communicate your ideas exactly and to re-create your experiences accurately.

Exercise 1 (Oral)

Think of the happiest moment of your life. Try to re-create that moment, using words that will make your listeners live through all the sensations which you experienced at that time.

Exercise 2 (Written)

1. Without naming the person, describe somebody who is known to the members of your class. Test your ability to communicate clearly in words by seeing how many of your class-mates recognize the person from your description.
2. Try to communicate your ideas about a well-known person's character or personality without giving any details of his appearance. See whether the class can guess who the person is from your account of his actions, his thoughts, and his speech.

Exercise 3 (Oral)

From a newspaper, magazine, or book, copy one or two paragraphs in which the writer has shown skill in communicating his ideas to his readers. Read your selection to the class. When all the selections have been read, take a vote to determine which is considered the most successful piece of writing.

Exercise 4 (Written)

Write sentences in which you try to re-create for your reader your reactions to eight of the following:

the first snowfall
the announcement of a holiday
the taste of your favourite food
the coming of autumn
the loss of a pet

winning a prize
losing a game
going to the dentist
buying a pair of shoes
seeing your father's new car

LESSON 6**Use Words to Communicate Ideas and Re-Create Experience II**

In the following passage from *The Kon-Tiki Expedition*, Thor Heyerdahl has used words to re-create one of the thrilling experiences of the voyage.

When we realized that the seas had got hold of us, the anchor rope was cut, and we were off. A sea rose straight up under us, and we felt the Kon-Tiki being lifted up in the air. The great moment had come; we were riding on the wave-back at breathless speed, our ramshackle craft creaking and groaning as she quivered under us. The excitement made one's blood boil. I remember that, having no other inspiration, I waved my arm and bellowed "Hurrah!" at the pitch of my lungs; it afforded a certain relief and could do no harm anyway. The others certainly thought I had gone mad, but they all beamed and grinned enthusiastically. On we ran with the seas rushing in behind us; this was the Kon-Tiki's baptism of fire; all must and would go well.

But our elation was soon damped. A new sea rose high up astern of us like a glittering green glass wall; as we sank down it came rolling after us, and in the same second in which I saw it high above me I felt a violent blow and was submerged under floods of water. I felt the suction through my whole body, with such great strength that I had to strain every single muscle in my frame and think of one thing only—hold on, hold on! I think that in such a desperate situation the arms will be torn off before the brain consents to let go, evident as the outcome is. Then I felt that the mountain of water was passing on and relaxing its devilish grip of my body. When the whole mountain had rushed on, with an earsplitting roaring and crashing, I saw Knut again hanging on beside me, doubled up into a ball. Seen from behind, the great sea was almost flat and grey; as it rushed on it swept just over the ridge of the cabin roof which projected from the water, and there hung the three others, pressed against the cabin roof as the water passed over them.

We were still afloat.¹

¹*Reproduced by permission of George Allen & Unwin Ltd., London.*

Exercise 1 (Oral)

Discuss the value of being able to re-create experience in words.

Exercise 2 (Written)

Study the following excerpt from Washington Irving's story, "The Spectre Bridegroom". When your teacher gives the signal, close your books and write an account of this episode. Exchange papers. In discussion with your teacher, determine which details should be included if your account is to re-create the experience described by Irving. Check each other's work to see how successful you have been.

Night closed in, but still no guest arrived. The baron descended from the tower in despair. The banquet, which had been delayed from hour to hour, could no longer be postponed. The meats were already overdone; the cook in an agony; and the whole household had the look of a garrison that had been reduced by famine. The baron was obliged reluctantly to give orders for the feast without the presence of the guest. All were seated at table, and just on the point of commencing, when the sound of a horn from without the gate gave notice of the approach of a stranger. Another long blast filled the old courts of the castle with its echoes, and was answered by the warden from the walls. The baron hastened to receive his future son-in-law.

The drawbridge had been let down, and the stranger was before the gate. He was a tall, gallant cavalier, mounted on a black steed. His countenance was pale, but he had a beaming, romantic eye, and an air of stately melancholy. The baron was a little mortified that he should have come in this simple, solitary style. His dignity for a moment was ruffled, and he felt disposed to consider it a want of proper respect for the important occasion, and the important family with which he was to be connected. He pacified himself, however, with the conclusion that it must have been youthful impatience which had induced him thus to spur on sooner than his attendants.

"I am sorry," said the stranger, "to break in upon you thus unseasonably . . ."

Here the baron interrupted him with a world of compliments and greetings; for, to tell the truth, he prided himself upon his courtesy and eloquence. The stranger attempted, once or twice, to stem the torrent of words, but in vain, so he bowed his head and suffered it to flow on. By the time the baron had come to a pause, they had reached the inner court of the castle; and the stranger was again about to speak, when he was once more interrupted by the appearance of the female part of the family, leading forth the shrinking and blushing bride. He gazed on her for a moment as one entranced; it seemed as if his whole soul beamed forth in the gaze, and rested upon the lovely form. One of the maiden aunts whispered something in her ear; she made an effort to speak; her moist blue eye was timidly raised; gave a shy glance of inquiry on the stranger; and was cast again to

the ground. The words died away; but there was a sweet smile playing about her lips, and a soft dimpling of the cheek that showed her glance had not been unsatisfactory. It was impossible for a girl of the fond age of eighteen, highly predisposed for love and matrimony, not to be pleased with so gallant a cavalier.

LESSON 7

Use Words to Form Thoughts I

Aware of the urgent need for clear communication in the modern world, people often forget that the most important function of words is to form clear thoughts about life, not merely to communicate with others. When they do forget this chief function of language, their speech and writing become slipshod and slovenly. They find that they can communicate effectively with one another in the locker room and in the playground by using expressions that are colourful but far from precise. If they fall into the habit of using these expressions all the time, they lose the power to think clearly since almost all real thinking is done in words.

Unfortunately, much mental activity consists of allowing a stream of images to flow through the mind. This daydreaming must not be confused with thinking. Thinking requires conscious effort, and every thought has two parts—an idea or image and a statement about that idea. In grammar, a thought is called a sentence; its two parts are the subject and the predicate.

In this lesson, you are going to practise using words to form clear thoughts.

Exercise 1 (Oral)

The following expressions are not clear thoughts. Try to form a clear thought about each of the ideas suggested and express that thought in a complete sentence.

1. The boy kicking the ball
2. Tomorrow a French examination
3. Killed by his friend
4. A girl buying a hat
5. Me waiting all this time for him
6. Just to win the race
7. Turning the corner on two wheels
8. Deserted by her parents
9. After his dinner
10. Loud shouting from the crowd

Exercise 2 (Written)

Within the time limit set by your teacher, write as long a list as possible of slang expressions. Use ten of these expressions in original sentences, leaving a space

below each sentence. Exchange papers and examine your writing partner's work. In the spaces he has left, rewrite his sentences, trying to express the ideas more clearly by using words that are more exact than the slang expressions he has used.

Exercise 3 (Oral)

Express to the class three clear, complete thoughts about one of the following:

- the value of studying English
- the importance of school sports
- the use of atomic power
- the advantages of life in the city
- the advantages of life in the country
- the benefits derived from television

Exercise 4 (Written)

Think of five different ways to describe the movement of water and express your thoughts in sentences similar to these:

- The waves were breaking against the rock.
- The water gushed from the hydrant.

LESSON 8

Use Words to Form Thoughts II

The following passage, taken from Pocock's interesting little book, *Pen and Ink*, indicates the importance that one writer attaches to the power of thinking in words.

Most people have the power of "hearing in their head"—of imagining the sound of the written or printed word as if it were read aloud. If you notice—accurate observation again!—you will probably find on reading a friend's letter that you can hear his voice, as it were, reading the letter aloud. Generally, however, it is your own voice which you hear in imagination, as you will find if you "think" the first verse of the National Anthem, for instance. Now this power of thinking your thoughts in words, and of actually hearing, in imagination, the words you think, is a most valuable power. To think accurately in words instead of in smudgy pictures makes for clear thinking, and clarity of thought leads to balanced judgment. But it is also the most valuable of all aids to writing—indeed, it is half the secret of success.¹

Exercise 1 (Oral)

Discuss why it is important to be able to think accurately in words.

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Exercise 2 (Written)

In the paragraph printed below, the writer has expressed his thoughts about slang. Read the paragraph carefully and discuss it with your teacher. Then close your book and write a paragraph in which you express your thoughts about slang. Exchange papers with your writing partner and examine his work to see how clearly he has communicated his thoughts. If you think he has done a good piece of work, ask your teacher if you may read it to the class. When a number of paragraphs have been read aloud, take a vote to determine which one the class considers best.

Many of the words and expressions used by boys and girls are called slang. It is true that slang has its uses and that words once frowned upon as slang become acceptable, even in written English, but they have to be proved useful first. A professor of English in a university has recently said, "Slang is worthy of study" and "There is good slang and bad slang." Good slang is often the result of a witty inventiveness with words; such slang is picturesque and by its liveliness holds a listener's attention. Bad slang is vague and therefore less effective than normal speech. In fact, bad slang usually tells more about the person speaking than the person or thing spoken about. Many slang words and phrases quickly perish; a few good ones are gradually welcomed into the language and may permanently enrich it.¹

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Working With Words.*

Chapter II

LEARN GRAMMAR TO HELP YOUR READER

I could not sleep when I got on such a hunt for an idea until I had caught it; and when I thought I had got it, I was not satisfied until I had put it in language plain enough, as I thought, for anybody to comprehend.

—ABRAHAM LINCOLN

- Lesson 1. Use Nouns to Name Persons, Places, and Things
- Lesson 2. Use Nouns to Name Groups
- Lesson 3. Use Pronouns to Refer to Persons and Things I
- Lesson 4. Use Pronouns to Refer to Persons and Things II
- Lesson 5. Use Verbs to Express Action
- Lesson 6. Use Verbs to Express State
- Lesson 7. Use Verbs to Indicate Time
- Lesson 8. Use Adjectives to Give Precise Names
- Lesson 9. Use Adverbs to Make Ideas Exact
- Lesson 10. Use Prepositions to Express Relationships and
Conjunctions to Link Ideas
- Lesson 11. Use Phrases to Add Important Details
- Lesson 12. Use Subordinate Clauses to Give Important Information

LESSON 1

Use Nouns to Name Persons, Places, and Things

Remember that almost every time you speak or write, you enter into an agreement with another person—your listener or reader: you agree to use words in such a way that they mean something to him. Think of this agreement as a reader-writer contract and be prepared to abide by your part of the bargain.

You will learn more about the reader-writer contract in Chapter V. At present, it is enough to know that such a contract is automatically in existence and to learn how a knowledge of grammar may help you to meet the terms of that contract.

You know that you would annoy the other players if you picked up a basketball and started playing without paying any attention to the rules of the game. Are you equally aware that you annoy many readers when you pick up words and start writing without paying any attention to the rules of grammar? You confuse your readers, and nobody likes to be confused.

Your purpose in studying grammar, then, should be to learn how the elements of language function so that you may use them to express your thoughts clearly and exactly. In any writing or speaking situation, think of what you want to accomplish with words and then use your knowledge of grammar to help you achieve your purpose.

- I. If you want to name a particular person, place, or thing, use a proper noun.

I know that *Tom* visited the *Royal Ontario Museum* in *Toronto*.

- II. If you want to name any one person, place, or thing of its class, use a common noun.

The *boys* were seated at their *desks*.

- III. If you want to name something that you can see, hear, smell, taste, or touch, use a concrete noun.

The *cry* seemed to come from the *garage*.

- IV. If you want to name a condition, quality, action, or general idea, use an abstract noun.

We believe that *courage* and *honesty* are important.

Exercise 1 (Oral)

1. Give several proper nouns that we use with common nouns to name things, e.g. *Mackinaw* blanket, *Bunsen* burner, *Eisenhower* jacket.
2. Suggest four names that would be suitable for four different pets.

Exercise 2 (Written)

In your notebook, list all the nouns in the following sentences, indicating what kind of noun each is. Notice that some nouns can belong to more than one class.

1. *Muriel Lankin* is a student at *Park District High School*.

2. We made a slight change in our plans.
3. In their book, they describe the loneliness of life in the Antarctic.
4. Mother placed the bottle of perfume on the shelf.
5. Campers at Shadow Lake enjoy the sunshine.
6. He said that the twentieth century belongs to Canada.
7. Unfortunately, she sees little value in education.
8. At dawn, a helicopter brought help to the survivors.

Exercise 3 (Oral)

Indicate whether the italicized words in the following sentences are nouns or verbs.

How do you know?

1. If you would *face* the facts, you would realize that I do not wish to *harm* anybody.
2. I saw the *smile* on his face.
3. If you *smile*, it won't do any *harm*.
4. In my *dream*, I saw them *stone* the man.
5. Did he *dream* that he could *play* the part?
6. In this *play*, the hero is accused of stealing a precious *stone*.

Exercise 4 (Written)

In the time allotted by your teacher, write as many abstract nouns as you can.

Compare lists.

LESSON 2

Use Nouns to Name Groups

- V. In your speaking and writing, you often want to name a group of things or persons. To do so, you use a collective noun.

The *members* of the jury faced the crowd fearlessly.

There are many of these collective nouns, and they have distinct uses. You would not speak of "a pack of friends", "a flock of cows", or "a clump of grapes".

Exercise 1 (Oral)

Use a collective noun to name each of the following groups.

1. People in a riot
2. People at a concert
3. People in a church
4. People in the street
5. People at a rugby game

Exercise 2 (Written)

Copy the following phrases in your notebook, supplying the missing word.

- | | |
|--------------------------|------------------------|
| 1. a of cattle | 11. a litter of..... |
| 2. a of grapes | 12. a band of..... |
| 3. a of bees | 13. a plague of |
| 4. a of cards | 14. a bouquet of |
| 5. a of pearls | 15. a stack of |
| 6. a of savages | 16. a cluster of |
| 7. a of explorers | 17. a party of |
| 8. a of sailors | 18. an army of |
| 9. a of teachers | 19. a flock of |
| 10. a of directors | 20. a fleet of |

Exercise 3 (Oral)

What do these collective nouns suggest about the people they name: tribe, crew, rabble, family, band, team?

Exercise 4 (Written)

Use these collective nouns in sentences: pack, mob, regiment, gang, choir, brood, team.

LESSON 3

Use Pronouns to Refer to Persons and Things I

The following sentences would seem silly to a reader because they are weakened by unnecessary repetition. What words could you substitute for the proper nouns so that you would be able to refer to the people without having to name them each time?

Tom saw Bob and Bill standing in front of the store. Tom walked over to Bob and Bill and started speaking to Bob and Bill. Bob and Bill were happy to see Tom.

1. When you wish to refer to persons or things without naming them, use the personal pronouns.

*He saw **them** standing in front of **it**.*

The Personal Pronouns

| | Singular | | Plural | |
|------------------------|----------|--------|---------|--------|
| | Subject | Object | Subject | Object |
| First person | I | me | we | us |
| Second person | you | you | you | you |
| Third person masculine | he | him | they | them |
| Third person feminine | she | her | they | them |
| Third person neuter | it | it | they | them |

When you wish to refer to the speaker, use the first person forms.

When you wish to refer to the person or persons spoken to, use the second person forms.

When you wish to refer to other persons or things, use the third person forms.

Notice that there are different subject and object forms in the first and third persons.

Exercise 1 (Oral)

Select the personal pronouns used in the following sentences and classify them according to gender, number, and case.

1. She is certain that he did.
2. Are they going to break it?
3. The evil that men do lives after them.
4. When shall we three meet again?
5. What more can you do to us?
6. You are good students.
7. It was the best car they had ever seen.
8. That is he standing at the door.
9. What shall I say to her?
10. Tell him that you own it.

Exercise 2 (Written)

Practise correct writing by using the proper form of the personal pronoun in each of the following sentences.

1. It was (they, them) who broke the lock.
2. They invited you and (I, me) to their party.
3. (Us, We) two did all the work.
4. She will divide the money between you and (I, me).
5. That is (he, him).
6. Will you take him and (I, me)?
7. They said it was (she, her) who sang so well.

8. I saw (he, him) and (she, her) together.
9. (Him, He) and (her, she) are going to the party.
10. You and (I, me) must work together.

Exercise 3 (Oral)

Justify your choice of personal pronoun in each of the sentences in Exercise 2.

Exercise 4 (Written)

In the following sentences, the italicized pronouns refer to persons or things not named. For each sentence, write a statement explaining how you know to what the pronoun refers.

1. *He* took his crown from his head and stepped down from the throne.
2. *We* hope to pass this examination.
3. *It* needs new headlights, new tires, and a new engine.
4. *They* will help their students after school.
5. *They* lost the game when Jackson made the last touchdown.

LESSON 4

Use Pronouns to Refer to Persons and Things II

- II. When you wish to indicate ownership, use possessive pronouns.

The boy has *his*.

The girls have *theirs*.

- III. Do not confuse the possessive pronouns with the possessive adjectives. The possessive adjectives are always followed by nouns.

The boy has *his* hat.

The girls have *their* hats.

The Possessive Pronouns

| | <i>Singular</i> | <i>Plural</i> |
|---------------|-----------------|---------------|
| First person | mine | ours |
| Second person | yours | yours |
| Third person | his, hers, its | theirs |

- IV. When you wish to refer to the subject of the sentence and indicate that the subject is acting upon itself, use a reflexive pronoun.

The boy cut *himself*.

She burnt *herself*.

The Reflexive Pronouns

| | <i>Singular</i> | <i>Plural</i> |
|---------------|--------------------------|---------------|
| First person | myself | ourselves |
| Second person | yourself | yourselves |
| Third person | himself, herself, itself | themselves |

These same forms are used as emphatic pronouns. See Chapter VII, Lesson 3.

V. When you wish to make a general reference that is not to any particular person or thing, use an indefinite pronoun.

Is *anybody* going there tonight?

We have *several* now.

Some Indefinite Pronouns

| | | | |
|--------|----------|---------|---------|
| any | each | much | one |
| anyone | everyone | many | others |
| all | either | none | several |
| both | few | neither | some |

Reciprocal Pronouns

Use *each other* in reference to two persons or things.

Use *one another* in reference to more than two.

The two friends helped *each other*.

The four girls were chasing *one another*.

Exercise 1 (Oral)

Classify the pronouns in the following sentences.

1. Are they willing to use mine?
2. We could see ourselves reflected in the large mirror.
3. Of course, nobody can learn everything.
4. The children were chasing one another.
5. When yours is ready, please turn it in.
6. They decided to be honest with themselves.
7. Many are called, but few are chosen.
8. The twins spoke quietly to each other.

Exercise 2 (Written)

Compose three sentences, using a reflexive pronoun in each. Use one pronoun as direct object of a verb, one as indirect object of a verb, and one as object of a preposition.

Exercise 3 (Oral)

Explain how possessive pronouns, reflexive pronouns, indefinite pronouns, and reciprocal pronouns help you to express your thoughts.

Exercise 4 (Written)

Write five sentences, each containing a possessive pronoun. Use one pronoun as the subject of a verb, one as the direct object of a verb, one as the indirect object of a verb, one as the object of a preposition, and one as the subjective completion of a verb.

LESSON 5

Use Verbs to Express Action

I. When you wish to bring life and movement into your writing so that your reader can feel the very movement described, use verbs that express action.

The next moment we *shot* to the surface like a cork, *flew* from the crest of one great wave to another, and then *wallowed* between the two great mountains of water that were *raging* and *leaping* around us.

The italicized verbs in this sentence are called intransitive verbs because the actions they express are not directed towards a definite object.

II. When you wish to express action that is directed towards a definite object, use transitive verbs.

The man *pushed* the table aside, *kicked* over the chair, and *threw* the lamp across the room.

III. When you wish to describe a person's mental actions or his conduct, use either transitive or intransitive verbs.

She *didn't dream* it.

He *was dreaming*.

Although they *threatened* him, he *did not flinch*.

Exercise 1 (Oral)

Indicate whether the verbs in the following sentences are transitive or intransitive. Explain the writer's purpose in using each verb.

1. They opened the door slowly.
2. Have you read that book?
3. The boat smashed against the rocks.
4. The water bubbled and gurgled in the fountain.
5. He enjoyed his summer holiday.
6. They disliked reading.

7. We have tried your plan.
8. The boys always wanted more food.
9. He washes the car every Saturday.
10. Then the men came.

Exercise 2 (Written)

Use each of these verbs in two sentences, first transitively, then intransitively: burn, run, paint, wash, drive, obey, eat, follow, sink, play.

Exercise 3 (Oral)

In addition to expressing action, some verbs suggest the nature of the action. Each of the following verbs indicates motion. Explain the nature of the motion that each suggests: shuffle, stamp, stride, patrol, shamble, prance, scuttle, hobble, strut, plod.

Exercise 4 (Written)

Compose ten sentences, using the verbs given in Exercise 3.

LESSON 6

Use Verbs to Express State

I. When you wish to draw attention to what persons or things are, rather than to what they do, use copula verbs.

She was hungry, but lunch was not ready.

II. When you wish to express a change of state or condition, use copula verbs.

The house *became* cold.

III. When you wish to make identification, show possession, express time, or indicate place, use copula verbs.

He *is* the leader.

That *was* hers.

It *is* nine o'clock.

They *are* here.

Exercise 1 (Oral)

Tell for what purpose the writer has used each of the copula verbs in the following sentences.

1. She feels weak.
2. The weather turned cold.
3. That was the inspector.

4. His voice became deeper.
5. She is full of curiosity.
6. This is October.
7. The meat seems tough.
8. The boy grew taller.
9. These apples taste sour.
10. Those books are mine.

Exercise 2 (Written)

Rewrite the following sentences, using a more expressive copula verb than the form of the verb "to be" or "to seem" that has been used. For example, instead of "They are unconvinced", you could write "They *remained* unconvinced."

1. Those plums are sweet.
2. That bell seems cracked.
3. The mattress is soft.
4. Your cigar seems good.
5. He is very ill.
6. The old castle seemed deserted.

Exercise 3 (Oral)

Tell whether the verbs in the following sentences are transitive, intransitive, or copula. Explain how each verb helps the writer achieve his purpose of expressing action or state.

1. I shot him. Don't blame anybody else.
2. It looked very old and seemed deserted.
3. The wind roared and howled.
4. The streamers fluttered and twisted in the breeze.
5. Gradually the patient grew worse.

Exercise 4 (Written)

Using as many copula verbs as possible, write a conversation that might take place between two people walking slowly through a large store.

LESSON 7

Use Verbs to Indicate Time

If you wish to indicate the time when actions happen or states occur, choose the correct tense of the verb. In writing a paragraph or a whole composition, do not shift carelessly from one tense to another.

PRESENT TENSES

SIMPLE

1. I wash
2. You wash
3. He washes

PROGRESSIVE

1. I am washing
2. You are washing
3. He is washing

EMPHATIC

1. I do wash
2. You do wash
3. He does wash

PAST TENSES

SIMPLE

1. I washed
2. You washed
3. He washed

PROGRESSIVE

1. I was washing
2. You were washing
3. He was washing

EMPHATIC

1. I did wash
2. You did wash
3. He did wash

FUTURE TENSES

SIMPLE

1. I shall wash
2. You will wash
3. He will wash

PROGRESSIVE

1. I shall be washing
2. You will be washing
3. He will be washing

EMPHATIC

1. I will wash
2. You shall wash
3. He shall wash

PERFECT

1. I have washed
2. You have washed
3. He has washed

PERFECT

1. I had washed
2. You had washed
3. He had washed

PERFECT

1. I shall have washed
2. You will have washed
3. He will have washed

Exercise 1 (Oral)

Name the present tense used in each of the following sentences. Tell whether it is used to indicate that the action is going on now, to suggest that the subject has the power to perform the action now, to stress the fact that the subject is capable of performing the action, or to refer to an action completed at the present time or continuing into the present.

1. I am reading this sentence.
2. We read and write.
3. They do ski.
4. We have signed the cards.
5. They have been students for nine years.
6. We are hoping to win.
7. Those girls play the piano.
8. The boys do try to obey the rules.
9. Tom has found his book.
10. Betty has been here since ten o'clock.

Exercise 2 (Written)

Rewrite the sentences in Exercise 1 changing each verb to the corresponding past tense.

Exercise 3 (Oral)

The past perfect tense is used to indicate an action completed before some past time. Justify the use of the past perfect tense in each of the sentences printed below. For example, in the first sentence, the past perfect tense "had gone" is used because the telling took place in the past time, and the going was completed before the telling.

1. Betty told her father that Peter had gone to the game.
2. I had already asked the coach before you mentioned it.
3. After he had spoken to the teacher, he left the room.
4. They did not see the man until he had crossed the field.
5. By five o'clock that evening, he had walked twelve miles.
6. He had answered the question before she opened her book.
7. At that time, he had seemed very eager to come.
8. This land had been neglected until they discovered its value.
9. We had given them the money before the police arrived.
10. The old man had played in the school band when he was a boy.

Exercise 4 (Written)

Compose three sentences in which you use the simple future tense to express simple future time, the future emphatic tense to indicate a promise, and the future emphatic tense to show determination.

LESSON 8

Use Adjectives to Give Precise Names

When you wish to give a more detailed or more precise picture than is conveyed by the noun used to name a person, place, or thing, use adjectives to modify the noun.

In the paragraph printed below, Dickens has used many expressive adjectives to give an emphatically clear picture of the miserly Scrooge.

Oh! But he was a tight-fisted hand at the grindstone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice.

Exercise 1 (Oral)

Point out the adjectives used in the paragraph printed above. Suggest why most modern writers use fewer adjectives than Dickens.

Exercise 2 (Written)

Make a list of adjectives related to these nouns. Exchange lists with your writing partner and check each other's work.

| | | |
|----------|-----------|------------|
| mischief | splendour | gold |
| courage | use | athlete |
| glory | beauty | comfort |
| north | snow | authority |
| fool | prince | delicacy |
| mass | centre | parliament |
| art | office | education |
| tube | geometry | heart |

Exercise 3 (Oral)

Give five or six adjectives to describe each of these things: a sparrow, trees in autumn, the corridors of the school when classes are changing, a bee, a fire engine, an old book, thunder clouds, a busy street, a new automobile, a wrestler, a piece of satin.

Exercise 4 (Written)

Write sentences in which you use adjectives to convey to your reader a strong, clear impression or picture of each of the following: the sensation of lying in the sun, the sight of the sky at sunset, the smell of burning leaves, the sound of an airplane, the taste of your favourite dessert.

LESSON 9

Use Adverbs to Make Ideas Exact

I. If you wish to make clear exactly what an action was like, when it took place, or where it took place, use an adverb to modify the verb.

She kept looking *nervously* at everyone.

The paper was delivered *daily*.

They killed him *here*.

II. If you wish to increase or decrease the force of a verb, an adjective, or an adverb, use an adverb.

The explorers *fully* realized what was happening.

The explorers *scarcely* realized what was happening.

The animal is *completely* blind.

The animal is *nearly* blind.

He ran very quickly.

He ran *fairly* quickly.

Exercise 1 (Oral)

Adverbs may be used to express feelings or attitudes. Compose sentences in which you use these adverbs to suggest something about the feelings or attitude of the subject: impatiently, inattentively, gaily, solemnly, tearfully, feverishly, angrily, insolently, obstinately, meekly.

e.g. The boy answered each question *sulkily*.

Exercise 2 (Written)

Compose sentences in which you use these adverbs to increase the force of a verb, an adjective, or another adverb: totally, fully, extremely, quite, completely, very, greatly, thoroughly, absolutely.

Exercise 3 (Oral)

Point out the adverbs in the following sentences and tell whether they express the time, the place, or the manner of the action.

1. I can see him standing *there*.
2. The two girls started to whisper *cautiously*.
3. They will soon be leaving.
4. Please come *in*.
5. Steadily they climbed the lower slopes.
6. Then he opened the door.
7. The crowd cheered *madly*.

8. The boys are not going to walk far.
9. Now he is trying to open the box.
10. The children were staring intently at the toys in the window.

Exercise 4 (Written)

Compose sentences in which you use these adverbs to decrease the force of a verb, an adjective, or another adverb: fairly, rather, scarcely, hardly, somewhat, moderately, nearly, almost, reasonably.

LESSON 10

Use Prepositions to Express Relationships and Conjunctions to Link Ideas

I. When you wish to express the relationship of time, place, or belonging, existing between one thing and another, or between an action and a thing, use a preposition.

He ran the mile *in* four minutes.

The miners were working *in* the cave.

The cover *of* the book is torn.

II. When you wish to link ideas that are of equal value, use a co-ordinate conjunction.

I saw him, *but* I did not speak to him.

III. When you wish to link a less important idea to a main thought, use a subordinate conjunction.

I shall tell him *when* he comes.

Exercise 1 (Oral)

Point out the prepositions in the following paragraph from *Robinson Crusoe*.

I took the pieces of cable which I cut in the ship, and laid them in rows, one upon another, within the circle, between these two rows of stakes, to the top, placing other stakes in the inside, leaning against them, like a spur to a post; and this fence was so strong that neither man nor beast could get into it or over it.

Exercise 2 (Written)

Write a paragraph describing the kitchen of your home, using prepositions to indicate the relationships that the furnishings, fixtures, and appliances have to one another.

The following list of common prepositions may be useful.

| | | | | |
|---------|--------------|--------|---------|------------|
| about | behind | down | off | to |
| above | below | during | on | towards |
| across | beneath | except | out of | under |
| after | beside | for | outside | underneath |
| against | besides | from | over | until |
| along | between | in | past | up |
| among | beyond | into | round | upon |
| around | but (except) | like | since | with |
| at | by | near | through | within |
| before | concerning | of | till | without |

Exercise 3 (Oral)

Compose sentences in which you use these co-ordinate conjunctions to join ideas of equal value: and, but, or, both—and, either—or, neither—nor, not only—but also.

Exercise 4 (Written)

Using the following sentences as patterns, write sentences in which subordinate conjunctions link these less important ideas to the main thought: when it happened (Sentence 1), where it happened (Sentence 2), how it happened (Sentence 3), why it happened (Sentence 4), the condition under which it would happen (Sentence 5), the purpose for which it was done (Sentence 6), which person or thing caused it to happen (Sentence 7), which person or thing was affected by it (Sentence 8).

1. The water continued to rise while we slept.
2. The dog followed the boy wherever he went.
3. They ran as fast as they could.
4. Since she was your guest, I said nothing.
5. If you pay for the material, I will build it.
6. I studied so that I would know the subject.
7. The lady who was standing there opened the gate.
8. They played against the team that won the last game.

LESSON 11

Use Phrases to Add Important Details

Explain the importance of the details added by the adjective phrase in each of the following sentences.

The bottle *with the red label* contains poison.

All the boys *in this class* are good students.

She owns every book *on the table*.

Explain how the adverb phrases in the following pairs of sentences make a significant difference in meaning.

They did that *for a joke*.

They did that *for revenge*.

He can see well *during the day*.

He can see well *at night*.

Exercise 1 (Oral)

The adjective phrases in the following sentences add important details. Tell whether they express position, purpose, contents, distance, duration of time, or some other descriptive detail.

1. The boys in the car are my friends.
2. A walk of ten miles is tiring.
3. The little girl was holding a bag of crumbs.
4. There are some seeds for the garden in that box.
5. A lady in a blue dress walked by.
6. I like a pillow of foam rubber.
7. A rest of ten minutes will do.
8. It is a costume for the Hallowe'en party.
9. The lady with her is my French teacher.
10. The box of candy was open.

Exercise 2 (Written)

Compose ten sentences containing adjective phrases that are essential to the meaning. Use the three examples at the beginning of this lesson as models.

Exercise 3 (Oral)

Tell whether the adverb phrases in the following sentences express time, place, distance, possession, degree, purpose, manner, instrument, or agent.

1. The boys were waiting inside the tent.
2. That belongs to my brother.
3. He has been working there since August.
4. He made a container for the instruments.
5. They exerted their strength to the utmost.
6. The birds followed the ship for miles.
7. In December, we shall visit them.
8. He plays that game with great skill.
9. The beaver smacked the water with its tail.
10. Five men were challenged by the sentry.

Exercise 4 (Written)

Write a brief paragraph explaining how to get from one place to another. Use adverb phrases to make your directions clear.

LESSON 12

Use Subordinate Clauses to Give Important Information

When you wish to give important information that is too complex to be expressed in a phrase, use a subordinate clause.

Exercise 1 (Oral)

Explain how to distinguish a subordinate clause from a phrase.

Exercise 2 (Written)

Write sentences about ten of the following topics. Use an adjective clause or an adverb clause in each sentence.

your family car

the sky

November

your school

the ocean

Canada

your hobby

the wind

Sunday

your favourite game

the clouds

Christmas

Exercise 3 (Oral)

Select the subordinate clauses in the following sentences and state whether they are adjective, adverb, or noun clauses.

1. Signal to me when you find the boat.
2. He knows that he cannot read that book in two hours.
3. This is the girl who discovered the painting.
4. They are working as well as they can.
5. He asked what she was doing.
6. Before his holidays began, the house was very quiet.
7. What he has decided to do will be announced tomorrow.
8. The ball that they are using is new.
9. If you succeed, you will be richly rewarded.
10. There is no question about what he should do.

Exercise 4 (Written)

Substitute vivid adverb clauses for the adverbs in the following sentences; for example, instead of saying "The man looked at them suspiciously", say "The man looked at them as if he expected trouble."

1. Finally the bell rang.
2. They started on their hike early.
3. Secretly Tom hid the book.
4. You must seize the opportunity immediately.
5. The lady greeted the stranger cordially.
6. Sadly the boy looked at the examination paper.
7. He was running quickly.
8. The players glared fiercely at their opponents.

Chapter III

BE COURTEOUS TO YOUR READER

Only those who have the patience to do simple things perfectly ever acquire skill to do difficult things easily.

—JOHANN CHRISTOPH FRIEDRICH VON SCHILLER

- Lesson 1. Complete the Thought
- Lesson 2. Make the Subject and the Verb Agree
- Lesson 3. Use the Correct Form of the Verb I
- Lesson 4. Use the Correct Form of the Verb II
- Lesson 5. Use Pronouns Correctly
- Lesson 6. Use Adjectives Correctly
- Lesson 7. Use Adverbs Correctly
- Lesson 8. Use Prepositions and Conjunctions Correctly
- Lesson 9. Use the Correct Letter Form I
- Lesson 10. Use the Correct Letter Form II
- Lesson 11. Use the Correct Letter Form III
- Lesson 12. Use the Correct Letter Form IV

LESSON 1

Complete the Thought

Now that you have learned to think of a reader-writer contract, you can see the importance of writing correctly. To give a reader a passage that contains mistakes in spelling, grammar, or punctuation is a form of rudeness. What you are saying, in effect, is that you do not consider your reader important enough to deserve your best effort. What you are also saying, of course, is that you do not attach much importance to your own thoughts.

One way to be courteous to your reader is to write complete sentences. This makes his reading easier because it spares him the effort of guessing about your exact meaning.

Exercise 1 (Oral)

Tell which of the following are complete sentences and which are only fragments.

1. The microscope revealed a new world to the scientists.
2. The students were dancing in the gymnasium.
3. While I am at home.
4. Little pictures of people all over the country, each singing at his work.
5. Show him the value of learning it.
6. After looking up some words in the dictionary.
7. Some said that the poem was more like prose than poetry.
8. Because he wants to do it.
9. The wind tore the leaves from the tree.
10. To do what you are supposed to do.

Exercise 2 (Written)

By adding necessary words, complete each fragment in Exercise 1. Be certain that each sentence you write obeys the principle of unity; that is, that it contains only those ideas that are closely related to the main thought of the sentence.

Exercise 3 (Oral)

Point out the fragments in the following paragraph. Explain how you know that they are fragments.

He stopped speaking, turned, and walked calmly from the platform. Having said what he had come to say. Proudly he moved down the long hall. Which was silent now as the knights and ladies waited in breathless stillness to see what would happen. To see what the king would do. As he

walked, his pace did not slacken till he reached the great arch. Where he stopped and, turning towards the platform, bowed to the bewildered monarch.

Exercise 4 (Written)

Rewrite the paragraph printed above, correcting the errors in sentence structure.

LESSON 2

Make the Subject and the Verb Agree

Study the following rules governing the agreement of subject and verb.

1. The subject and the verb should agree in number and person.
I *don't want* to do it.
He *doesn't want* to do it.
There are two boys in the room.
2. A singular verb should be used with a collective noun when the group is thought of as a unit; a plural verb should be used when the individual members are thought of separately.
The committee *is* unanimous in its decision.
The majority of the class *were* in favour of his suggestion.
3. A plural verb should be used with a subject made up of two or more singular nouns joined by *and*.
Both the acting and the singing *were* good.
If the subject is compound in form but singular in meaning, the verb should be singular.
The crown and glory of life *is* character.
The president and general manager *is* Mr. Johnson.
4. When the compound subject is connected by *either—or* or *neither—nor*, the verb should agree with the nearer subject.
Neither Jack nor his brothers *have* come.
Either my friends or my sister *is* mistaken.
5. When a singular subject is followed by a phrase beginning with such expressions as *with*, *together with*, *as well as*, *combined with*, *including*, and *no less than*, the verb should be singular.
Betty, as well as her friends, *was* at the party.
6. A singular verb should be used after these words: *each*, *every*, *anyone*, *anybody*, *everyone*, *everybody*, *someone*, *somebody*, *no one*, and *nobody*.
Every boy and girl in the class *was* present.

7. If the subject is plural in form but singular in meaning, the verb should be singular.

Mathematics *is* an interesting subject.

Ten dollars *is* too much.

8. The verb in an adjective clause introduced by *who*, *which*, or *that* should agree with the antecedent of the relative pronoun.

It is I *who am* to blame.

He is one of those boys *who are* always boasting.

Exercise 1 (Oral)

Choose the correct form of the verb in each of the following sentences. Explain the reason for your choice.

1. The mother, as well as her daughter, (was, were) present.
2. Mathematics (is, are) taught in our school.
3. Everybody on the team (want, wants) to win.
4. That (don't, doesn't) matter.
5. The majority of the voters (does, do) not vote.
6. Neither the coach nor the players (expects, expect) to lose the game.
7. Every seat in the theatre (have, has) been sold.
8. One of the dishes (was, were) broken last night.
9. Three-quarters of a cup of milk (is, are) enough.
10. Either Gail or her brothers (has, have) always helped them.

Exercise 2 (Written)

Using any of these verbs: *has, have, is, are, was, were, come, comes, don't, doesn't*, make a complete sentence of each of the following:

- | | |
|------------------------------------|---------------------------------------------|
| 1. Peaches and cream | 6. The hat, not the gloves, |
| 2. Peter and his dog | 7. Either the teacher or the students |
| 3. One of the members | 8. A basket of apples |
| 4. In this country, politics | 9. Every man and woman on the ship |
| 5. The scissors | 10. Bob, along with his friends, |

Exercise 3 (Oral)

Justify the use of the form of the verb that is italicized in each of the following sentences.

1. Each of the boys *was presented* with a watch.
2. Two dollars *is* a generous allowance.
3. Neither of us *was* ready.
4. My problem *is* the crowds in the street.
5. Tom, not the other students, *was* responsible for the work.
6. A list of twelve titles *was read*.
7. There *are* three good reasons for doing it this way.

8. The audience were *whispering*.
9. She is one of the girls who *help*.
10. His whole aim and purpose *is* to gain a victory.
11. Her whereabouts *is* a secret.
12. Her favourite gift *is* flowers.
13. The owner and manager *is* my father.
14. His only regret *was* the hours wasted.
15. Neither the director nor the actors were at fault.

Exercise 4 (Written)

Write original sentences to illustrate each of the eight rules given at the beginning of this lesson.

LESSON 3

Use the Correct Form of the Verb I

Show courtesy to your reader by using correctly the principal parts of the common verbs listed below. Remember that the auxiliaries *have* and *had* are used with the past participle to form the present perfect tense and the past perfect tense, but no auxiliary verb is used with the simple past tense. The present tenses are formed from the root infinitive.

| Root Infinitive | Simple Past Tense | Past Participle | Root Infinitive | Simple Past Tense | Past Participle |
|--------------------|----------------------|--------------------|--------------------|----------------------|--------------------|
| be | was | been | fly | flew | flown |
| beat | beat | beaten, beat | freeze | froze | frozen |
| begin | began | begun | give | gave | given |
| bite | bit | bitten, bit | go | went | gone |
| break | broke | broken | grow | grew | grown |
| bring | brought | brought | know | knew | known |
| burst | burst | burst | ring | rang | rung |
| choose | chose | chosen | ran | ran | run |
| climb | climbed | climbed | say | said | said |
| come | came | come | see | saw | seen |
| dig | dug | dug | sink | sank | sunk |
| dive | dived | dived | swim | swam | swum |
| do | did | done | take | took | taken |
| drink | drank | drunk | tear | tore | torn |
| drive | drove | driven | throw | threw | thrown |
| eat | ate, eat | eaten | wear | wore | worn |
| fall | fell | fallen | write | wrote | written |

Exercise 1 (Oral)

Choose the correct form of the verb from each pair of words in the parentheses. Be prepared to justify your choice.

1. After they had (drank, drunk) it, they (become, became) sleepy.
2. Those who have (drove, driven) best will be (chose, chosen).
3. Night had (fell, fallen) before the men (came, come).
4. They have (swore, sworn) that no money was (taken, took).
5. After she had (dived, dove) into the water, she (swum, swam) quickly to him.
6. I (seen, saw) that he had (rode, ridden) before.
7. He had (wore, worn) the sweater that had been (torn, tore) on a nail.
8. They (swam, swum) out where the boat had (sunk, sank).
9. I've (forgot, forgotten) when I (begun, began) to build it.
10. We (done, did) it after the boys had (gone, went).

Exercise 2 (Written)

Write sentences containing the simple past tense of the following verbs: *attack, beat, climb, drown, freeze, grow, know, run, see, use*.

Exercise 3 (Oral)

The following pairs of sentences illustrate the difference in meaning between the simple past tense and the present perfect tense. Explain the difference.

1. Although her lesson lasted for an hour, she is not tired.
Although her lesson has lasted for an hour, she is not tired.
2. I have been a member of the club for two years.
I was a member of the club for two years.
3. Evelyn memorized the poem last year.
Evelyn has memorized the poem.
4. Bob lost his book yesterday.
Bob has lost his book.
5. Although he lived there for three months, he is unfamiliar with the district.
Although he has lived there for three months, he is unfamiliar with the district.

Exercise 4 (Written)

Compose sentences using the present perfect tense of these verbs: *bite, burst, creep, dig, dive, drag, fall, fly, ring, throw*.

LESSON 4

Use the Correct Form of the Verb II

Show courtesy to your reader by learning to use correctly the six verbs listed below. The present participles have been included because they, too, are often confused.

| | Root Infinitive | Present Participle | Simple Past Tense | Past Participle |
|---------------------|--------------------------------|-----------------------|----------------------|--------------------|
| <i>Intransitive</i> | lie (recline, rest) | lying | lay | lain |
| <i>Transitive</i> | lay (put down, place) | laying | laid | laid |
| <i>Intransitive</i> | sit (occupy or take a seat) | sitting | sat | sat |
| <i>Transitive</i> | set (place or put) | setting | set | set |
| <i>Intransitive</i> | rise (go or get up) | rising | rose | risen |
| <i>Transitive</i> | raise (lift, grow) | raising | raised | raised |

Exercise 1 (Oral)

Choose the correct form of the verb from each pair of words in the parentheses. Be prepared to justify your choice.

1. Bob is (laying, lying) down.
2. They were (laying, lying) the tiles on the floor.
3. Please (lay, lie) there quietly.
4. Betty is (sitting, setting) in my chair.
5. Larry was (sitting, setting) the pace.
6. (Sit, Set) the book on the table.
7. The wind is (rising, raising).
8. The wind is (rising, raising) the dust.
9. Can he (raise, rise) the money?
10. They are (raising, rising) more corn.

Exercise 2 (Written)

Use the simple past tense of each of these troublesome verbs in an original sentence. When you have written the six sentences, exchange papers with your writing partner and check each other's work.

Exercise 3 (Oral)

Choose the correct form of the verb from each pair of words in the parentheses. Be prepared to justify your choice.

1. The letter had (laid, lain) there unopened.
2. Janet had (laid, lain) the book aside.

3. The old lady has (laid, lain) down to rest.
4. Have you ever (sat, set) there before?
5. He has (sat, set) a good example.
6. We had (sat, set) down for a rest.
7. We had (sat, set) the trunk down.
8. The house has (raised, risen) in value.
9. He has (raised, risen) the window.
10. I had (raised, risen) early that morning.

Exercise 4 (Written)

Write sentences using the present perfect tense or the past perfect tense of each of these troublesome verbs. Exchange papers and check each other's work.

LESSON 5

Use Pronouns Correctly

Study the following suggestions about the use of pronouns.

1. Use the correct case of the pronoun.

She called *him*.

He called *her*.

That is *she*.

Mr. Smith gave Bob and *me* tickets to the game.

We boys are leaving tomorrow.

He is not so tall as *I* (am).

2. Do not use *this* here, *that* there, *these* here, *those* there.

That (not *that* there) is yours.

3. Do not use unnecessary pronouns.

Larry (he) always comes late.

Let's (not let's us) borrow the money from them.

4. Do not use *them* as a demonstrative pronoun.

Those (not *them*) are my stamps.

5. Do not use the emphatic or reflexive pronoun in place of the personal pronoun.

John and I (not myself) did it.

6. Do not use *there's* for *theirs*, *who's* for *whose*, *it's* for *its*.

Do you know whether it is *theirs*?

Its bark is worse than *its* bite.

Exercise 1 (Oral)

Explain the reason for each of the last five suggestions printed on Page 38.

Exercise 2 (Written)

Write the following sentences correctly.

1. Peter and myself carried the boat.
2. I didn't like it's looks.
3. Its a shame to leave it there all winter.
4. I don't want any of them apples.
5. This here key is stuck.
6. Let's us go for a walk this afternoon.
7. Who's book did you borrow?
8. Whose ready for a game?
9. What are they going to do with there's?
10. Theirs going to be some fun tonight.

Exercise 3 (Oral)

Choose the correct form and justify your choice.

1. (Us, We) girls were happy to see them.
2. The little brown dog followed Roy and (he, him) to school.
3. Did Irene meet (she, her) and Barbara after class?
4. Do your work as carefully as (she, her).
5. Mother told Tom and (I, me) about the accident.
6. Will you and (he, him) take good care of the animals?
7. Nobody wants that more than (I, me).
8. His making the team pleases (us, we) boys.
9. Did you recognize (him, he) and (I, me) in our costumes?
10. It was (they, them) who destroyed the fort.

Exercise 4 (Written)

Write sentences in which you use the following expressions correctly.

1. my brother and I
2. my brother and me
3. Ian and they
4. Ian and them
5. she and I
6. her and me
7. John and he
8. John and him
9. we students
10. us students

LESSON 6

Use Adjectives Correctly

Study the following suggestions about the use of adjectives.

- Most adjectives change their form to express degrees of comparison.

| POSITIVE | COMPARATIVE | SUPERLATIVE |
|----------|--------------|--------------|
| rich | richer | richest |
| kind | kinder | kindest |
| afraid | more afraid | most afraid |
| unusual | more unusual | most unusual |
| bad | worse | worst |
| good | better | best |
| little | less | least |

- Some adjectives have two forms.

| | | |
|------------|---------------|----------------|
| late | later, latter | latest, last |
| much, many | more | most |
| near | nearer | nearest, next |
| old | older, elder | oldest, eldest |

- Use the comparative degree to refer to two persons or things. Use the superlative to refer to more than two.

She is the *happier* of the two girls.

She is the *happiest* of the three girls.

- When making a comparison, insert every word needed to complete the comparison.

WRONG: She is older and just as eager as Helen.

RIGHT: She is older *than* Helen and just as eager.

- Some adjectives should not be compared.

| | | | |
|----------|-------------|----------|------------|
| circular | everlasting | round | sufficient |
| complete | ideal | straight | unique |
| daily | perfect | square | universal |

- Use the singular forms *this* and *that* with the singular nouns *sort*, *type*, and *kind*.
That kind of leather is best for our purposes.

- Do not add the indefinite article *a* to the expressions *this kind of*, *this sort of*, *this type of*.

This kind of book is worth reading carefully.

- Do not use the adjective *good* as an adverb.

WRONG: He works good.

RIGHT: He works well.

Exercise 1 (Oral)

Compare these adjectives: angry, busy, clever, cruel, easy, guilty, healthy, lazy, lively, narrow, pretty, shallow, simple, sturdy, ugly, worthy, careful, earnest.

Exercise 2 (Written)

The errors in the following sentences indicate that the writer was not courteous to his readers. Write the sentences correctly.

1. Those kind of hats amuse me.
2. What sort of a boy is he?
3. She plays the piano good.
4. He has the most unique book.
5. Ken is bigger and just as strong as Joe.
6. Susan is the tallest of the twins.
7. She is more kindlier to the old lady than he is.
8. This is the best book of the pair.
9. I made a worser mistake than that.
10. Tom had the most perfect drawing.

Exercise 3 (Oral)

Explain the difference between each of the double forms given in Suggestion number 2. Use your dictionary.

Exercise 4 (Written)

Use each of the double forms given in Suggestion 2 in sentences that illustrate their meanings.

LESSON 7

Use Adverbs Correctly

Study the following suggestions about the use of adverbs.

1. Most adverbs change their form to express degrees of comparison.

| POSITIVE | COMPARATIVE | SUPERLATIVE |
|----------|--------------|--------------|
| quickly | more quickly | most quickly |
| easily | more easily | most easily |
| fast | faster | fastest |
| high | higher | highest |
| soon | sooner | soonest |
| badly | worse | worst |
| well | better | best |
| far | farther | farthest |

2. Some adverbs have two forms.

often

oftener, more often

oftenest, most often

3. Some adverbs cannot be compared.

again

ever

rather

too

almost

never

so

very

already

no, not

then

why

always

now

there

yes

4. Adverbs should be placed as near as possible to the words they modify.

WRONG: She only came a week ago.

RIGHT: She came only a week ago.

5. The adverb so should not be used for very. If so is used as an adverb of degree, it should be completed by a clause of result.

POOR: They were so happy.

RIGHT: They were very happy.

RIGHT: They were so happy that they began to laugh.

6. The negative adverbs *scarcely* and *hardly* should not be used with negative verbs.

WRONG: We couldn't hardly control the horses.

RIGHT: We could hardly control the horses.

7. It is better to avoid using the adverb *above* as an adjective. Instead of saying *the above paragraph*, say *the paragraph printed above*.

Exercise 1 (Oral)

The following sentences are correct. Explain why adjectives have been used instead of adverbs.

1. The gardenia smells sweet.
2. This orange tastes sour.
3. The child looks sad.
4. His plan sounds exciting.
5. The stove feels hot.

Exercise 2 (Written)

Improve the following sentences.

1. Have you completed the above exercise?
2. The boys were so tired when they came home.
3. I only need a few more coupons.
4. That salesman sure gets results.
5. This steak tastes well.
6. It was so misty that they couldn't hardly see.

7. Don't feel badly about it.
8. They haven't eaten scarcely any food for two days.
9. He wasn't well yesterday, but he is some better today.
10. We only saw them once after that.

Exercise 3 (Oral)

Explain the reasons for every change made in the sentences in Exercise 2.

Exercise 4 (Written)

Write each of these sentences using the correct form of the adverb in parentheses.

1. Of those twins, the smaller one writes (well).
2. Of all the tires, this one is (badly) worn.
3. They eat oranges (often) than apples.
4. Which of you two girls can leave (soon)?
5. Of all the contestants, Bev swam (fast).

LESSON 8

Use Prepositions and Conjunctions Correctly

Study the following suggestions about the use of prepositions and conjunctions.

1. Unnecessary prepositions should be avoided.
The lion was inside (of) the cage.
2. The preposition *off* should not be used for *from*.
He borrowed it from (not off) his brother.
3. The preposition *of* should not be used as an auxiliary verb.
We could have (not of) gone if we had been ready.
4. The preposition *into* should be used to indicate motion from one place to another.
Tom walked into the room.
Tom was in the room.
5. The preposition *besides* meaning *in addition to* should not be used for *beside* meaning *at the side of*.
He was standing beside (not besides) his friend.
6. The preposition *between* should generally be used in referring to two persons or objects; *among*, in referring to three or more.
John sat between Larry and Joe.
The money will be divided among the three boys.
7. The preposition *like* should not be used for the conjunctions *as* or *as if*.
Do as (not like) I do.
8. The unnecessary use of *but* should be avoided.
They have no doubt (but) that she will come.

9. These conjunctive adverbs should not be used as pure conjunctions: *accordingly, also, consequently, moreover, nevertheless, so, thus, therefore*. They should follow a co-ordinate conjunction or a semicolon.
He would not agree; therefore, I left.
10. The word *so* should not be used for *so that*.
The teacher drew a diagram *so that* (not *so*) the students would understand.
11. The conjunctions *when, where, and because* should not be used to introduce noun clauses or definitions.
I read in the newspaper that (not *where*) women live longer than men.
Her reason for leaving is that (not *because*) she is ill.

Exercise 1 (Oral)

Correct the following sentences.

1. The old man fell off of the ladder.
2. On the road they met up with an old friend.
3. Do you want for her to come?
4. Did they say where they were moving to?
5. Go inside of the house.
6. Then the storm was over with.
7. Where is she at?
8. The miser put the money inside of the cupboard.
9. You must wait outside of his office.
10. Where did the boy go to?

Exercise 2 (Written)

Write the following sentences correctly.

1. You should of seen them run.
2. Take your hat off when you come in the room.
3. Nobody beside us knows the secret word.
4. I shall buy it off of you.
5. Harry jumped in the car and drove away.
6. We could of done it easily.
7. The work on the school yearbook will be divided between the four editors.
8. Gail walked to the edge of the pool and dived in the water.
9. The boy was standing besides the tree.
10. They must of gone away.

Exercise 3 (Oral)

Explain the reason for every correction made in Exercise 2.

Exercise 4 (Written)

Improve the following sentences.

1. The door opened, so he went in.

2. A *faux pas* is when you make an embarrassing mistake.
3. He studied diligently so he would pass.
4. I read in a magazine where that country has developed more powerful atomic weapons.
5. A soliloquy is where a character in a play stands alone on the stage and speaks.
6. He did all the work on it, moreover he paid for it.
7. I do not doubt but that he will succeed.
8. The little girl acts like she might be lost.
9. He did the extra work quickly so he could get to the game on time.
10. I know that his reason for coming is because you are here.

LESSON 9

Use the Correct Letter Form I

Study the following examples of the various forms of letter arrangement and styles of punctuation.

OPEN PUNCTUATION, BLOCK FORM

212 Mortimer Avenue
Toronto 6, Ontario
November 27, 19--

The Registrar
McMaster University
Hamilton, Ontario

Dear Sir:

Yours truly,
John Jones

OPEN PUNCTUATION, SEMIBLOCK FORM

212 Mortimer Avenue
Toronto 6, Ontario
November 27, 19--

The Registrar
McMaster University
Hamilton, Ontario

Dear Sir:

Yours truly,
John Jones

CLOSE PUNCTUATION, SLANT FORM

212 Mortimer Avenue,
Toronto 6, Ontario,
November 27, 19--.

The Registrar,
McMaster University,
Hamilton, Ontario.

Dear Sir:

Yours truly,
John Jones

Exercise 1 (Oral)

1. What is the only difference between the block form and the semiblock form?
2. Why is the slant form now generally reserved for social letters?
3. What is the difference between open and close punctuation?

Exercise 2 (Written)

Complete each of the following:

1. Business letters should be correct because
2. Business letters should be complete because
3. Business letters should be clear because
4. Business letters should be concise because
5. Business letters should be courteous because
6. Business letters should be typed or written neatly on white unruled paper because

Exercise 3 (Oral)

Explain what is meant by these terms: the heading, the inside address, the salutation, the body of the letter, the complimentary close, the signature.

Exercise 4 (Written)

Assume that you have written letters for each of the examples given at the beginning of this lesson. Address envelopes for each letter. Remember that the form and the punctuation should correspond with that of the letter. Remember to place the sender's return address in the upper left corner of the envelope.

LESSON 10

Use the Correct Letter Form II

Study the following comments on the various parts of a business letter.

THE HEADING

The heading consists of the complete address of the writer and the date of writing. It is placed approximately half-way across the paper, an inch or two from the top. When letterhead stationery is used, the date is typed or written under the address, either at the right or in the centre.

THE INSIDE ADDRESS

The inside address consists of the name and address of the person or company to whom the letter is being written. The name of the company should be given in its exact form, and the name of the person should be accompanied by that person's

title (Mr., Dr., Professor). The inside address begins below the heading at the left-hand margin.

Longmans Canada Limited
20 Cranfield Road,
Toronto.

THE SALUTATION

The salutation begins at the left-hand margin and is generally placed two spaces below the inside address. It is followed by a colon.

Dear Mr. Lankin:

Dear Mrs. Doresa:

Dear Sir:

Dear Madam:

Gentlemen:

Dear Miss Wambolt:

In a letter addressed to a company, use the form *Gentlemen*. In a letter addressed to an official of the company, such as the manager or the president, use the form *Dear Sir*. In a letter addressed to a person you know, use the form that includes his name.

THE BODY OF THE LETTER

The body of the letter is the part that contains the message. It begins two spaces below the salutation. It should consist of short paragraphs and concise sentences that express your ideas clearly and completely in simple language.

Avoid faulty and stilted expressions such as *beg to advise*, and *oblige*.

| Avoid | Use |
|---------------------------|-----------------------------------|
| yours of the 4th inst. | your letter of November 4 |
| at hand, to hand | We have received your letter |
| contents carefully noted | I have read your letter carefully |
| at this writing | now |
| will send same | We will send it (or them) |
| as per instructions | according to your instructions |
| Attached please find | A copy of my letter is attached |
| Enclosed please find | A copy of my letter is enclosed |
| We are enclosing herewith | We are enclosing |
| party | person or man |
| re or in re | concerning |
| the writer | I |
| Thanking you again | Thank you again |
| Hoping to hear from you | I (or we) hope to hear from you |

THE COMPLIMENTARY CLOSE

The complimentary close is placed approximately half-way across the page, two

spaces below the last sentence of the body. It is followed by a comma. Only the first word of the complimentary close is capitalized.

Yours truly, Yours very truly, Very truly yours,

The following more personal forms are becoming increasingly popular in business letters.

Sincerely yours, Yours sincerely,
Cordially yours, Yours cordially,

THE SIGNATURE

The signature is placed below the complimentary close and is, of course, always written by hand. In a typewritten letter, the name should be typed beneath the written signature.

John W. Jones
John W. Jones
Personnel Manager.

A woman should indicate the title to be used in addressing her.

(Miss) Elizabeth Howe Ellen Scott Stone
(Mrs. R. V. Stone)

Exercise 1 (Oral)

Explain how a business letter should be folded.

Exercise 2 (Written)

Write a letter of request. Use one of the following topics:

- a letter to a winter resort asking about accommodations and rates
- a letter to a magazine asking that your address be changed
- a letter to a department store requesting a winter catalogue
- a letter to some well-known person asking for his autograph

LESSON 11

Use the Correct Letter Form III

Read the following letter of application carefully.

212 Mortimer Avenue
Toronto 6, Ontario
November 29, 19--

The Ajax Manufacturing Company
100 Ajax Avenue
Toronto 1, Ontario

Gentlemen:

Mr. Robert Lamont, a former employee of yours, has told me that during the Christmas holidays you intend to hire several students to help take

stock. I should appreciate your putting my name on file as a person who would be interested in such work.

I am enrolled in grade nine at Norton Junior High School, where my course includes mathematics—a subject in which I have achieved honour standing for the past three years. My work as student assistant to the school Librarian, Miss Fairmar, has taught me the importance of keeping neat and accurate records.

Last summer I worked at Layton's Department store, where I gained some experience in methods of stock control. Mr. Alfax, the Personnel Manager of that store, has given me permission to use his name as a reference. The following people have also permitted me to use their names:

Miss G. Fairmar, Librarian, Norton Junior High School,
12 Plaza Road, Toronto 6.

Mr. R. C. Barrett, 34 Queensland Drive, Toronto 4.

Mr. R. J. Lamont, 218 Mortimer Avenue, Toronto 6.

If this application meets with your approval, I shall be happy to have a personal interview at any time that is convenient to you. My telephone number is CLifford 3-8841.

Yours truly,
Helen Stewart

Exercise 1 (Oral)

1. What two purposes are served by the first paragraph?
2. Prove that the writer understands that a business letter should be clear, concise, and courteous.
3. Explain what is discussed in each of the four paragraphs of this letter.
4. Why was it unnecessary for the writer to place (Miss) before her signature?

Exercise 2 (Written)

Make up an advertisement inviting applications for a position that would interest you. Write a letter applying for that position.

LESSON 12

Use the Correct Letter Form IV

The examples printed below illustrate the two common forms of arrangement used in writing friendly letters. It is, however, unnecessary to adhere rigidly to any set form in the friendly letter.

212 Mortimer Avenue,
Toronto 6, Ontario,
November 27, 19--.

Dear Ted,

Sincerely yours,
Bill

Dear Ted,

Sincerely yours,
Bill

212 Mortimer Avenue,
Toronto 6, Ontario,
November 27, 19--.

Exercise 1 (Oral)

Explain how the salutation, the complimentary closing, the signature, and the body of a friendly letter differ from those of a business letter.

Exercise 2 (Written)

The passages printed below are taken from letters written by two famous writers. These excerpts show how interesting friendly letters can be when an observant person takes time to share his experiences with another. After you have read them, write a letter to a friend or relative, attempting to entertain him by recounting some event in a clear, vigorous, conversational style.

Jane Austen to Cassandra Austen
November 20, 1800

There were very few beauties, and such as there were were not very handsome. Miss Iremonger did not look well, and Mrs. Blount was the only one much admired. She appeared exactly as she did in September, with the same broad face, diamond bandeau, white shoes, pink husband, and fat neck. The two Miss Coxes were there: I traced in one the remains of the vulgar, broad-featured girl who danced at Enham eight years ago; the other is refined into a nice, composed-looking girl, like Catherine Bigg. I looked at Sir Thomas Champneys and thought of poor Rosalie; I looked at his daughter, and thought her a queer animal with a white neck. Mrs. Warren, I was constrained to think a very fine young woman. She danced away with great activity. Her husband is ugly enough, uglier even than his cousin John; but he does not look so very old. The Miss Maitlands are both very prettyish, very like Anne, with brown skins, large dark eyes, and a good deal of nose. The General has got the gout, and Mrs. Maitland the jaundice. Miss Debary, Susan and Sally, all in black . . . made their appearance, and I was as civil to them as circumstances would allow me.

Lord Byron to John Murray
May 30, 1817

The day before I left Rome I saw three robbers guillotined. The ceremony—including the masqued priests; the half-naked executioners; the bandaged criminals; the black Christ and his banner; the scaffold; the soldiery; the slow procession, and the quick rattle and heavy fall of the axe; the splash of the blood, and the ghastliness of the exposed heads—is altogether more impressive than the vulgar and ungentlemanly dirty “new drop”, and dog-like agony of infliction upon the sufferers of the English sentence. Two of these men behaved calmly enough, but the first of the three died with great horror and reluctance, which was very horrible. He would not lie down; then his neck was too large for the aperture, and the priest was obliged to drown his exclamation by still louder exhortations. The head was off before the eye could trace the blow; but from an attempt to draw back the head, notwithstanding it was held forward by the hair, the first head was cut off close to the ears; the other two were taken off more cleanly. It is better than the oriental way, and (I should think) than the axe of our

ancestors. The pain seems little; and yet the effect to the spectator, and the preparation to the criminal, are very striking and chilling. The first turned me quite hot and thirsty, and made me shake so that I could hardly hold the opera-glass (I was close, but determined to see, as one should see every thing, once, with attention); the second and third (which shows how dreadfully soon things grow indifferent), I am ashamed to say, had no effect on me as a horror, though I would have saved them if I could.

Chapter IV

PUNCTUATE FOR YOUR READER

That punctuation is important all agree; but how few comprehend the extent of its importance. The writer who neglects punctuation, or mispunctuates, is liable to be misunderstood; this, according to the popular idea, is the sum of the evils arising from heedlessness or carelessness. It does not seem to be known that, even where the sense is perfectly clear, a sentence may be deprived of half its force, its spirit, its point, by improper punctuation.

—EDGAR ALLAN POE

- Lesson 1. Show Him the Place to Stop
- Lesson 2. Show Him the Place to Make a Slight Pause I
- Lesson 3. Show Him the Place to Make a Slight Pause II
- Lesson 4. Show Him the Place to Make a Longer Pause
- Lesson 5. Show Him the Direct Words of a Speaker
- Lesson 6. Let Him Know about Special Effects

LESSON 1

Show Him the Place to Stop

An examination of the following passage will indicate how confusing your writing would be if you did not use punctuation marks to show your reader when to stop.

Did you say Larry Vanstone it can't be that poor fellow has been dead for three years

When you insert the punctuation marks and capitalize the first word of each sentence, the meaning is clear.

Did you say Larry Vanstone? It can't be! That poor fellow has been dead for three years.

Study the following rules for the use of the period, the question mark, and the exclamation mark.

1. Use a period to close an assertive sentence and most imperative sentences.
2. Use a period after an abbreviation.
3. Use an exclamation mark to close an exclamatory sentence.
4. Use an exclamation mark after a strong interjection.
5. Use a question mark to close an interrogative sentence.
6. Use a period after a polite request in interrogative form.

Will you please show me your notebook.

Exercise 1 (Oral)

Explain how to punctuate the following sentences.

1. Do you believe that
2. Pay attention to these instructions
3. Get out of here, you thief
4. Can you see the cliff from there
5. Will you please wait here
6. You stole it I don't believe it
7. Hurray We won
8. I saw his name on the door: J E Cummings MD
9. Has he read the book
10. Would you pass the butter, please

Exercise 2 (Written)

Write the following passage, inserting necessary periods, question marks, exclamation marks, and capital letters.

An hour thus elapsed when (could it be possible) I was a second time aware of some vague sound issuing from the region of the bed I listened—in extremity

of horror the sound came again—it was a sigh rushing to the corpse, I saw—distinctly saw—a tremor upon the lips in a minute afterwards they relaxed, disclosing a bright line of the pearly teeth amazement now struggled in my bosom with the profound awe which had hitherto reigned there alone I felt that my vision grew dim, that my reason wandered; and it was only by a violent effort that I at length succeeded in nerving myself to the task which duty thus once more had pointed out there was now a partial glow upon the forehead and upon the cheek and throat; a perceptible warmth pervaded the whole frame; there was even a slight pulsation at the heart the lady lived

Exercise 3 (Oral)

Explain how punctuation affects the meaning of the following sentence.

She did it. She did it? She did it!

Exercise 4 (Written)

Write a paragraph beginning with this sentence. "What was waiting in the dark for me?" End the paragraph with an exclamatory sentence.

LESSON 2

Show Him the Place to Make a Slight Pause I

A glance at the following pairs of sentences will make clear the importance of using the comma to show your reader when to make a slight pause.

Tim, our dog is in the garden.

Tim, our dog, is in the garden.

No money is available.

No, money is available.

Do you see Tom?

Do you see, Tom?

Study the following rules for the use of the comma.

1. Use a comma to separate words, phrases, or clauses in a series.
They have pens, pencils, and rulers.
2. Use a comma to mark off each item in an address or date.
He arrived in Hamilton, Ontario, on Friday, September 14, 1956.
3. Use commas to mark off appositives.
Tom's brother, an art student, painted the picture.
4. Use a comma after yes, no, or a mild interjection at the beginning of a sentence.
No, I can't do it.

5. Use commas to mark off words of address.
If you come, John, I'll help you.
6. Use commas to set off a parenthetical word, phrase, or clause.
I know, however, that you will be blamed.

Exercise 1 (Oral)

Explain the use of the commas in the following sentences.

1. The chest was full of rubies, pearls, and emeralds.
2. Come here, Pete, and see this strange insect.
3. John Barker is, in my opinion, the best player on the team.
4. The Devil's Tower, a strange pillar of rock in Wyoming, rises almost twelve hundred feet from the floor of the valley.
5. Corn, like bamboo, belongs to the grass family.
6. Sir, have you seen Larry Chapman?
7. Yes, I saw him in the auditorium.
8. The Arabian camel, or dromedary, has only one hump.
9. The Alaska Highway stretches from Dawson Creek, British Columbia, to Fairbanks, Alaska.
10. Oh, I see what you mean.

Exercise 2 (Written)

Complete the following by adding a date or the name of a city and province. If you supply a date, include the month, day, and year.

1. His address is
2. Today's date is
3. I live in
4. He was born in on
5. is the largest city in Canada.
6. This book was published in
7. has an excellent harbour.
8. The last Christmas party was held on

Exercise 3 (Oral)

Explain how to punctuate the following sentences.

1. Oh Mother have you seen my stamp album
2. Many plants however are unable to grow in the shade
3. He ran up the stairs along the hall and into his room
4. Mr. Jones our coach is going to Europe this summer
5. No I can't see how he can do it in time
6. He of course knew something that the others didn't
7. Hurry men or the fire will spread
8. Washington Irving died on November 28 1850

- ✓ 9. Larry and Joe two of John's friends are eager to see the cottage
10. I suggested that he explain what had happened return the books and hope for the best

Exercise 4 (Written)

When you have composed the six sentences suggested below, exchange papers with your writing partner and check his sentences to see that they are punctuated properly.

1. Write a sentence mentioning three of the clubs in your school.
2. Write a sentence giving the date of some important event in your life.
3. Write a sentence in which you address one of your teachers.
4. Write a sentence naming three of your favourite actors, actresses, or athletes.
5. Write a sentence in which *however* is the second or third word.
6. Write a sentence in which you use an appositive.

LESSON 3**Show Him the Place to Make a Slight Pause II**

Here are some more rules for the use of the comma. Study them carefully.

- ✓ 7. Use a comma after an introductory word, phrase, or clause.
When you are ready, please close your books.
- ✓ 8. Use a comma between two principal clauses joined by *but*, *or*, *for*.
She must confess, or they will kill her.
The comma is not required when the clauses are joined by *and* unless the subjects are different.
His carriage stopped, and the great door of his chateau was opened to him.
- ✓ 9. Use a comma to prevent misreading.
The day before, they had gone to see the old lady.
10. Use commas to mark off non-restrictive clauses; that is, clauses that merely add information.
Our school, which is one of the oldest in the city, was built many years ago.
Notice that no commas are used with a restrictive clause; that is, a clause that identifies the person, place, or thing.
The school that we attend is very old.

Exercise 1 (Oral)

Explain the use of the commas in the following sentences.

- 7 1. If you do that, I shall be very happy.
8 2. I was willing to go, but Tom wanted to wait for the others.

3. After nearly sinking, the boat was towed to the harbour.
4. Peter removed the tops, and Mary filled the jars.
5. Bob Jones, who passed the examination, is eligible.
6. Inside, Bob found a bright, warm room.
7. Humboldt, who has been called the father of geography, was very clever.
8. At first, the ravenous animals were startled.
9. His latest book, which you may have read, is about reptiles.
10. Where it is, is a mystery.

Exercise 2 (Written)

Copy these sentences, inserting commas wherever they are required.

1. With Carol Anne is a different person.
2. As he stood there he heard the drone of a plane.
3. Doug who thinks fast was off like a shot.
4. My father who is a doctor was able to help the injured man.
5. Something must be done now or there will be trouble.
6. After Bob Thomas entered the room cautiously.
7. The great door clanged behind him and the old soldier crossed a gloomy hall.
8. After some gruff coughing and rubbing of his chin Jerry attracted the notice of Mr. Lorry.
9. While I was reading the poster was blown away by the wind.
10. One of the boys who was more daring than the others had climbed up the rocky wall.

Exercise 3 (Oral)

Explain the difference between a restrictive and a non-restrictive clause. Indicate how you would punctuate each of these sentences.

1. Automobiles which now crowd our streets create many problems
2. Do you know the place to which he was referring
3. I want to go back to the place where I was born
4. Where is the man who helped me
5. The book that you have in your hand belongs to Tom
6. My father who wanted me to become a writer was interested in my essay
7. Men who drive carelessly should be punished
8. We soon forgot the difficulties that we had experienced
9. The wind which had dropped during the night was now blowing steadily
10. *A Tale of Two Cities* which was written by Charles Dickens is very interesting

Exercise 4 (Written)

Insert necessary commas in the following paragraph.

An officer of artillery a man of gigantic stature and of robust health being thrown from an unmanageable horse received a very severe contusion upon the

head which rendered him insensible at once; the skull was slightly fractured but no immediate danger was apprehended. Trepanning was accomplished successfully. He was bled and many other of the ordinary means of relief were adopted. Gradually however he fell into a more and more hopeless state of stupor and finally it was thought that he died.

LESSON 4

Show Him the Place to Make a Longer Pause

Study the following rules for the use of the semicolon and the colon.

- C → 1. Use a semicolon to separate closely related independent clauses that are not joined by a conjunction.
The store closes at six; we must hurry.
- ✓ 2. Use a semicolon to separate clauses joined by such conjunctive adverbs as *accordingly, also, besides, consequently, furthermore, hence, indeed, moreover, nevertheless, so, then, therefore, thus*.
His supplies were gone; nevertheless, he pushed forward.
- ✓ 3. Use a semicolon before such expressions as *namely, in fact, for example, for instance, that is*.
The boundaries of a province set a limit to its extent; that is, they define it.
- ✓ 4. Use a semicolon to separate main clauses joined by *and, but, for, nor, or* if those clauses contain commas.
Behind the mask of iron-set jaws of the old soldier was the kindness, tenderness, and sympathy of a child; and under the tough hide of his body burned the desire for understanding.
- ✓ 5. Use a semicolon to separate items in a series if there are commas within the items.
The contestants are Joe Patterson, Halifax, Nova Scotia; Jim Wallace, Vancouver, British Columbia; and Bert Lucas, Winnipeg, Manitoba.
- C → 6. Use a colon to indicate that something important is to follow. Notice that the colon is not a separating device like the semicolon: it is a signal that draws attention to what follows it. It is used after the salutation of a business letter.
Dear Sir: Gentlemen:
- ✓ 7. Use a colon to introduce formally a list, an illustration, or a long quotation.
Heat may be transferred in three ways: conduction, convection, and radiation.
This is what he read: "When the plant has been . . ."

8. Use a colon between the clauses of a compound sentence when the second clause explains or comments on the first.

One fact stood out above all the others: the castle had fallen.

Exercise 1 (Oral)

Explain the use of the semicolons and colons in the following sentences.

1. To make the cake you will need these ingredients: flour, shortening, sugar, eggs, and baking powder.
2. I slept very late; in fact, until noon.
- 2 3. A heavy roof is required; therefore, strong walls must be built.
- 5 4. He outlined his proposals: first, that a publicity campaign be arranged; second, that a petition be circulated; third, that a group call upon the mayor.
- Δ 5. It was a more difficult journey than the first, for there were high hills to climb; and in journeys, as in life, it is easier to go down hill than up.

Exercise 2 (Written)

Compose original sentences, using a semicolon (1) between independent clauses not joined by a conjunction, (2) between two clauses joined by *therefore*, (3) before the expression *that is*, (4) between items in a series, (5) before a co-ordinate conjunction joining two independent clauses that contain commas.

Exercise 3 (Oral)

Explain how to punctuate the following sentences.

1. For the committee I have suggested these people Gail Stringer of Regina Betty Millhope of Fredericton and Mary Dunne of Kingston.
2. Was it Socrates who said this "Those who want fewest things are nearest to the gods"?
3. We did as he had instructed us we opened the gate and waited.
4. The writer first jots down his thoughts on the subject then he selects those that suit his purpose finally he begins to write.
5. The sloping galleries were crowded with all that was noble, great, wealthy, and beautiful in the northern and midland parts of England, and the contrast of the various dresses of these dignified spectators rendered the view as gay as it was rich.
6. It did not burn him so much now still he licked his fingers from a sort of habit.
7. At first the smell of the man repelled them but it was only for a moment then lean shoulders swayed as their twitching noses ran over his outline, and then a new scent assailed them.
8. There are three factors heat wind and rain.
9. We did not know he wanted us to follow him therefore we did not leave the camp.
10. Captain Parker will not be able to help you he left three weeks ago.

Exercise 4 (Written)

Compose original sentences, using a colon (1) before a list introduced by *the following*, (2) before a long quotation, (3) between the clauses of a sentence in which the second clause explains the first.

LESSON 5**Show Him the Direct Words of a Speaker**

Read the following passage carefully.

Suddenly there was a loud knocking. Peter, who was reading Poe's short story, "The Cask of Amontillado", put his book down and went to the door.

"Come on in, Tom," he said warmly. "Jerry told me you would be going with us."

"Were you getting tired of waiting for me?" asked Tom.

"Gosh no!" smiled Peter. "I have what Confucius calls 'the patience of a tortoise'. Besides, I was reading an exciting story."

Exercise 1 (Oral)

1. How has the writer shown the direct words of each speaker?
2. What rule seems to govern the paragraphing?
3. What do you observe about the position of commas, periods, question marks, and exclamation marks? How can you explain the position of the question mark in the sentence printed below?

Did he say, "Use your books"?

4. How has the writer indicated a quotation within a quotation?
5. Titles of short stories, single poems, magazine articles, and chapters of books are all indicated in the same way. What is that way? (Titles of books should be underlined in writing and italicized in print.)

Exercise 2 (Written)

Imagine that Tom and Peter are your age. Think about what they would discuss as they wait for Jerry, who is going to go skating with them. Write the conversation, using quotation marks to show your reader their actual words.

LESSON 6**Let Him Know about Special Effects**

Study the following suggestions for the use of the dash —, parentheses (), and brackets [].

1. Use dashes to emphasize appositives or to mark off a series of them.
My friends—John, Ross, Doug, and Bob—will arrive tomorrow.

2. Use the dash to indicate hesitation, a breaking off, or an abrupt change in the structure or thought of a sentence.

I—I don't know what to say.

But Ron couldn't possibly—

He is—well, you know what I mean!

3. Use the dash to emphasize a parenthetical expression.

That day—a day he will always remember—began uneventfully.

4. Use parentheses to mark off explanatory remarks that are subordinate to the rest of the sentence. Notice that parentheses suggest that what they enclose is unimportant, whereas dashes emphasize what they set off.

Parts of the play (I didn't see it all) were excellent.

5. Use brackets to enclose words inserted in a quotation by the person quoting it.

"He [the true gentleman] never speaks of himself except when compelled, . . ."

Exercise 1 (Oral)

Explain how to punctuate the following sentences.

1. The biggest of the diver's enemies and also the most savage lively and cunning is the tiger shark
2. How how did you do it gasped Paul
3. He means you know what he means
4. Some children and he is one of them must have an audience
5. The speech what I heard of it at least was excellent
6. "They the aristocrats were responsible for the revolution."

Exercise 2 (Written)

The following passage is taken from *A Tale Of Two Cities*. Write it from dictation and punctuate it; then exchange papers and check each other's work.

Checking the postmaster, who was turning his horse's head to the yard (the drunken patriot sat composedly in his saddle looking on, with the line round his wrist), Darnay said, as soon as he could make his voice heard, "Friends, you deceive yourself, or you are deceived. I am not a traitor."

"He lies!" cried the smith. "He is a traitor since the decree. His life is forfeit to the people. His cursed life is not his own!"

At the instant when Darnay saw a rush in the eyes of the crowd, which another instant would have brought upon him, the postmaster turned his horse into the yard; the escort rode in close upon his horse's flanks, and the postmaster shut and barred the crazy double gates. The farrier struck a blow upon them with his hammer, and the crowd groaned; but no more was done.

"What is this decree that the smith spoke of?" Darnay asked the postmaster, when he had thanked them, and stood beside him in the yard.

"Truly, a decree for selling the property of emigrants."

“When passed?”

“On the fourteenth.”

“The day I left England!”

“Everybody says that it is but one of several, and that there will be others—if there are not already—banishing all emigrants, and condemning all to death who return. That is what he meant when he said your life was not your own.”

Exercise 3 (Oral)

Be prepared to explain the use of any punctuation mark in the passage quoted above.

Chapter V

PLAN FOR YOUR READER

This I think you will admit, that every composition ought to be put together like a living organism, with a body of its own, lacking neither head nor foot, but having both a middle and extremities in perfect keeping with one another and the whole.

—PLATO

- Lesson 1. Remember Your Contract with Your Reader
- Lesson 2. Watch the Effect of Your Sentences
- Lesson 3. Stress One Main Idea in a Sentence
- Lesson 4. Subordinate Less Important Ideas
- Lesson 5. Connect the Ideas
- Lesson 6. Write about One Main Topic in a Paragraph
- Lesson 7. Choose a Suitable Subject
- Lesson 8. Decide Your Purpose
- Lesson 9. Gather Material and Organize It
- Lesson 10. Make an Outline
- Lesson 11. Write the First Draft Quickly
- Lesson 12. Check the First Draft for Unity

LESSON 1

Remember Your Contract with Your Reader

There are times when you use words merely to express your own feelings, just as you whistle a tune or kick at a stone. On such occasions, you do not care about listeners or readers. Every other time you write or speak, however, you have an unwritten contract with the person who is reading your words or listening to them. He agrees to pay attention, and in return, you agree to say something in a clear and effective fashion.

To do this properly, you must learn to plan your speaking and writing for a definite reader or listener. It is not enough that you know what you have in mind: you must take care to select and arrange your words so that the other person understands your thoughts.

Exercise 1 (Oral)

Show that the writer of each of the following had an idea in mind but did not plan his writing to convey that idea clearly and completely to his reader. Explain how a knowledge of grammar helps you to avoid this particular breach of contract.

- | | |
|---------------------------|--------------------------|
| 1. Smashing it to bits | 6. Carrying the ball |
| 2. Several young swimmers | 7. A crack in the record |
| 3. The falling leaves | 8. To win the game |
| 4. Told her to come | 9. For our school |
| 5. To the party | 10. Like an atomic bomb |

Exercise 2 (Written)

Using the ideas suggested by five of the expressions in Exercise 1, plan and write five sentences that would convey complete thoughts to a reader of your own age. What changes would you have to make if your reader were five years younger?

Exercise 3 (Oral)

Explain how the reader-writer or speaker-listener contract would influence the writer or speaker in each of the following situations:

1. The reporter writing about a bank robbery for the readers of a large city newspaper
2. The manager of the bank writing a report about the same robbery for the president of the bank
3. The bandit speaking to another criminal about the robbery
4. The bandit's lawyer speaking to the jury

Exercise 4 (Written)

The writer planned the following sentences so that they would be clear to his

reader, but not particularly effective. By changing the position of the subject, the verb, the subjective completion, or some of the modifiers, make the sentences more emphatic or more euphonious.

1. The dispatch-rider went away at full speed.
2. The coin was there, in the cuff of my trousers.
3. At the back of the house were placed guards.
4. I thought I heard the sound of breathing outside the door just as I placed the money in the box.
5. The boy gathered up the jewels quickly and rushed to the door.
6. The man that findeth wisdom is happy.

LESSON 2

Watch the Effect of Your Sentences

The following sentences all contain the same basic idea, but the writer planned them to accomplish different purposes. What is the purpose of each sentence so far as the reader is concerned?

Watch the board carefully.

You are watching the board carefully.

How carefully you are watching the board!

Are you watching the board carefully?

Exercise 1 (Oral)

Name the kind of sentence you use when you have the following purposes in mind.

1. To give your reader some information
2. To ask your reader a question
3. To give your reader a command
4. To express strong feeling to your reader

Exercise 2 (Written)

The following interrogative and imperative sentences were planned without any consideration of the listener's feelings. Rewrite them, making them less harsh in tone.

1. Let me speak to John.
2. Why on earth did you do that?
3. Pass the salt and pepper.
4. Do you want to buy anything?
5. Give me a tin of corn.
6. Can't you answer a simple question like that?
7. Shut up.

Exercise 3 (Oral)

What kind of sentences would you be likely to find in a recipe, in a friendly letter, in a textbook, in an announcement posted on a bulletin board, in an adventure story, on an examination paper, on a label pasted on a bottle of medicine?

Exercise 4 (Written)

Assuming that you want to express strong feeling to your reader, rewrite the following assertive sentences as exclamatory sentences.

1. The time passed very slowly.
2. It was a delicious dinner.
3. There was a beautiful sunset last night.
4. They had fun on the hike through the woods.
5. The good old days are gone.
6. She is very pretty.

LESSON 3

Stress One Main Idea in a Sentence

The writer of the following sentences did not plan them for his readers. Instead of helping his reader by stressing only one main idea in each sentence, he confuses the reader by including two or three main ideas. What are the ideas in each sentence? How could you rewrite them so that they would be less confusing to the reader?

She was a little girl when I knew her she lived on Beacon Street.

I enjoyed reading the book, all of the chapters were exciting.

It was about five o'clock when the game ended and the buses were crowded so I had to wait a long time and it was very late when I arrived home and I didn't have time to do my work.

When a sentence contains only one main idea we say that it has unity.

Exercise 1 (Oral)

Some advertisements have no punctuation, but each main idea is made clear to the reader by being printed on a separate line. Suggest two other methods used in advertisements to separate main ideas. What method is used by the writer of a telegram, by a radio announcer?

Exercise 2 (Written)

Rewrite the following paragraph so that each sentence contains only one main idea.

These small ants sometimes set out on a journey in countless numbers, one day I saw many spiders and other insects rushing excitedly across a

bare piece of ground. At the edge of the piece of ground every blade of grass and every leaf was blackened by small ants and the swarm crossed the bare space and divided itself and moved down a small slope. By this means many of the fleeing spiders and insects were surrounded and the efforts which the poor creatures made to escape death were strange and pathetic, when the ants came to the road they changed their course, and in narrow files moved back up the slope.

Exercise 3 (Oral)

Explain how the proper use of the comma, the semicolon, and the period can help you make your ideas clear to the reader.

Exercise 4 (Written)

In composing sentences, it is just as important to plan for unity of impression as for unity of thought. In each of the following sentences, the unity of impression is destroyed by one word that obviously does not belong. Rewrite the sentences, substituting a suitable word. Be prepared to explain why you consider the word unsuitable.

1. The autumn leaves fell from the trees and smashed to the ground.
2. The members of the team had sour expressions on their visages.
3. The baron dashed forward on his magnificent nag.
4. He enjoyed a thrilling walk through the quiet garden.
5. The hostess sat in quiet dignity nodding to her guests and gulping down her food.
6. The clumsy animal splashed daintily through the water.
7. The stately old banker waltzed into the board room.
8. Keenly interested, the tourists glared at the beautiful valley far below them.

LESSON 4

Subordinate Less Important Ideas

The sentence printed below does not make clear to the reader which idea is more important.

They returned to the camp, and the fire was out.

The writer could have indicated to his reader that the second idea was the main one by placing the first idea in a subordinate clause.

When they returned to camp, the fire was out.

Exercise 1 (Oral)

Examine the two examples given above and answer the following questions:

1. What kind of subordinate clause has been used in the second sentence?
2. How can you prove that it is a subordinate clause and not a principal clause?

3. How can you show that it is a clause and not a phrase?
4. What do you learn about the use of the comma from the two sentences?

Exercise 2 (Written)

Rewrite the following sentences, placing the less important ideas in subordinate clauses. Bracket the subordinate clauses and draw a single line under the bare subject and a double line under the bare predicate.

1. The boy found her dog, and she rewarded him.
2. We arrived at the gate, and I bought the tickets.
3. You recommended the book, but I haven't had time to read it.
4. The bell rang, and the students left the room.
5. The boy has just scored, and he is not the captain.
6. It will be late, but I shall be working until then.
7. This is a difficult piece of work; so great care is necessary.
8. I shall wait for you in the cafeteria, and you will be writing the test.

Exercise 3 (Oral)

Explain the meaning of each of these terms: a simple sentence, a compound sentence, a complex sentence, a compound-complex sentence. Give an example of each kind of sentence.

Exercise 4 (Written)

Make a list of ten subordinate conjunctions and use each one to introduce a clause containing an idea that is less important than the main idea in each sentence you write.

LESSON 5

Connect the Ideas

Read the following paragraph from Washington Irving's story, "Rip Van Winkle".

As he approached the village, he met a number of people, but none whom he knew, which somewhat surprised him, for he had thought himself acquainted with everyone in the country round. Their dress, too, was of a different fashion from that to which he was accustomed. They all stared at him with equal marks of surprise, and whenever they cast eyes upon him, invariably stroked their chins. The constant recurrence of this gesture induced Rip, involuntarily, to do the same, when, to his astonishment, he found his beard had grown a foot long!

Exercise 1 (Oral)

Select the conjunctions used by the writer to connect his ideas. Tell whether they are co-ordinate or subordinate. How would the paragraph sound if the writer had placed all the ideas, important and less important, in separate sentences?

Exercise 2 (Written)

Write a paragraph beginning with the adverb clause "As I approached the school, . . ." Then exchange papers with your writing partner and examine his work to see whether his paragraph could be improved by using more conjunctions to connect ideas. If you think your partner has used conjunctions skilfully, ask your teacher for permission to read the paragraph to the class.

LESSON 6**Write about One Main Topic in a Paragraph**

Read the following passage from Alan Sullivan's interesting short story, "The Essence of a Man". Notice how he has helped his reader by dealing with only one main topic in each paragraph.

That night the two surviving dogs eyed him furtively when he flung them their food. They did not devour it ravenously, as was their custom; but crouched, with the fish under their paws, and followed, with shifting look, every move he made. He was too weary to care; but, had he watched them an hour later, the sight would have convinced him that there was an evil spirit abroad in those frosty woods.

Noiselessly, they approached his sleeping form, sniffing intently at everything in the camp. He lay, massive and motionless, wrapped in an immense rabbit-skin blanket, one fold of which was thrown over the bag that held his provisions; his giant body was slack, relaxed, and full of great weariness.

The dogs moved without a sound, till they stood over the sleeping man. The long hair rose in ridges along their spines, as they put their noses to his robe, and sniffed at their unconscious master; for, whether it was the fight with the lynx, or that yellow body out on the ice, some new and strange thing had come into their blood; they had reverted to the primal dog, and no longer felt the burden of the collar or the trace—the labour of the trail had passed from them.

At first, the smell of man repelled them, but it was only for a moment; their lean shoulders swayed as their twitching noses ran over his outline, and then a new scent assailed them. It was the provision bag. Gently, and with infinite precaution, they pulled it. Tom stirred, but only stirred. The sack was trailed out over the snow, and the tough canvas soon gave way before those murderous teeth. In silence, and in hunger, they gorged; what they could not eat was destroyed, till, finally, with bulging sides, they lay down and slept, in utter repletion.

It was the sun on his face that woke Tom to a consciousness of what had happened. He felt for the bag, and, finding it not, looked at the dogs, and, on seeing them, raised his hand in anger. Now, this was a mistake; few dogs will wait for punishment, least of all a half-savage husky who expects

it. He approached, they retreated; he stopped, they squatted on their haunches and eyed him suspiciously; he retreated, they did not move; he held out a fish, they were supremely indifferent. They had entered a new world, which was none of his; they suddenly found that they did not have to obey—and when man or beast reasons thus, it spells ruin. All his arts were exhausted and proved fruitless, and then Tom knew that an evil spirit—a Wendigo—was on his trail.¹

If the author had been interested only in *expressing* the ideas contained in this extract, he could have written it as a single long passage. He was, however, interested in *communicating* these ideas to his readers, and the division into paragraphs is evidence of his planning for these readers.

Exercise 1 (Oral)

By stating the topic of each paragraph in a single sentence, prove that the author has written about only one main topic in each paragraph.

Exercise 2 (Written)

Assuming that you have read an advertisement for a general helper to work in a local store every Saturday, write a letter of application for the position. Plan your letter so that it contains four paragraphs dealing with these topics: your source of information about the opening, your personal qualifications, your experience, and your willingness to be interviewed.

After several of the letters have been read aloud, let the class vote to decide which students should be interviewed.

LESSON 7

Choose a Suitable Subject

In the last six lessons, you have been learning about the importance of planning sentences and paragraphs for your reader. It is, of course, equally important to plan your whole composition, and your planning begins with the choice of subject. Printed below are five questions that you should ask when choosing a subject. Explain why each is important.

1. Does this subject interest me?
2. Is this subject too broad for the space I can give it?
3. Is it difficult to find information on this subject?
4. Will my reader be able to understand this subject?
5. Will my reader be interested in it?

Exercise 1 (Oral)

Tell why each of the following subjects would be suitable or unsuitable for a composition of 300-500 words.

| | |
|---------------------------|-----------------------------|
| The Trans-Canada Pipeline | My Name |
| Guided Missiles | Leading Causes of Accidents |
| Farming in Canada | Advantages of Jet Planes |

Exercise 2 (Written)

Make a list of ten subjects that interest you. As these lists are read aloud, place a mark beside any of the subjects in your list that are named by your class-mates. This will help you to choose subjects that are of interest both to you and your readers.

Exercise 3 (Oral)

Explain why the following subjects would be unsuitable for a composition to be read by your class-mates.

The History of English Literature
Pension Schemes in Industry
General Wolfe as a Military Strategist
Little Red Riding Hood

Exercise 4 (Written)

Without looking back over this lesson, write a paragraph beginning, "A suitable subject is one that. . . ." Then exchange papers with your writing partner and check his work to see that he has included all the suggestions given at the beginning of this lesson.

LESSON 8

Decide Your Purpose

Perhaps the most important step in your planning is that of deciding your purpose. Before you start writing, you must know whether you wish to entertain your reader, to convey information to him, to impress him, to convince him, or to cause him to act. All the rest of your planning depends upon your aim.

Exercise 1 (Oral)

What would your purpose be in writing on each of the following subjects?

| | |
|---------------------------|------------------------------|
| How to Take Good Pictures | It Is Never Too Late to Mend |
| Sunset | A Narrow Escape |
| A Terrible Moment | Get Out and Vote |

Exercise 2 (Written)

Compose an announcement of a skating party to be held in your school. Your purpose will be merely to give your readers information about the party.

Exercise 3 (Oral)

Give a brief talk to your class-mates about attending the party referred to above. Your purpose will be to persuade them to attend the party; that is, to cause them to act.

Exercise 4 (Written)

Write a letter to a friend who knew when and where the party was to be held. Your purpose will be to impress him with the mood of gay excitement that prevailed at the party.

Exchange papers with your writing partner and examine his work to see whether he has broken the unity of his letter by including details that are not in keeping with his purpose.

LESSON 9

Gather Material and Organize It

Once you have chosen a subject and decided your purpose, you must gather material for your composition. If you do not have enough ideas stored in your memory as a result of your own observation and experience, you will have to read books on the subject or talk to people about it.

When you have gathered a number of ideas, jot each one down on a small piece of paper. Then sort through the papers to select the main topics. Arrange these main topics in logical order across your desk and place the other ideas with those topics under which they belong. Do not hesitate to discard any ideas that will not help you achieve your purpose.

Exercise 1 (Oral)

Study the two paragraphs printed above. Then explain to the class how to gather and organize material for a composition. The purpose of your talk will be to convey information to your class-mates.

Exercise 2 (Written)

Assume that you are going to write a composition beginning "Travelling by plane is superior to travelling by train." After your teacher has conducted a class discussion in which you may gather information from each other's knowledge and experience, organize your material according to the method suggested above.

LESSON 10

Make an Outline

When you have your material organized as suggested in Lesson 9, it is easy to make an outline according to one of the following schemes:

HOW FISH GET FOOD

(Sentence Outline)

- I. They are able to swim quickly.
 - A. The shape of the body enables them to move through the water quickly.
 - B. The fins help them to swim rapidly.
 - C. The need to escape being eaten by other fish has taught them to swim quickly.
- II. Some of their senses are highly developed.
 - A. Their sense of smell is keen.
 - B. Some fish, such as the catfish, have a delicate sense of touch.
 - C. Most fish have excellent eyesight.
 - D. Although their sense of taste is poor, they have many sharp teeth that enable them to hold their food.
- III. Their method of breathing helps.
 - A. They open their mouths regularly to breathe.
 1. The water passes out through the gills.
 2. The food is strained out of the water.

HOW FISH GET FOOD

(Topic Outline)

- I. Ability to swim quickly
 - A. Shape of body
 - B. Use of fins
 - C. Necessity of escape
- II. High development of their senses
 - A. Sense of smell
 - B. Sense of touch
 - C. Sense of sight
 - D. Sense of taste
- III. Method of breathing
 - A. Opening of the mouth to breathe
 1. Passing of water through the gills
 2. Straining of food out of the water

Exercise 1 (Oral)

1. What is the chief difference between a sentence outline and a topic outline?
2. Study the sequence of numbers and letters used in these sample outlines and explain how you indicate main topics, subtopics, sections of subtopics, details.

Sentence Outline

- I. This is a main topic.
 - A. This is a subtopic of I.
 - B. This is a subtopic of I.
 1. This is a section of B.
 2. This is a section of B.
- II. This is a main topic.
 - A. This is a subtopic of II.
 1. This is a section of A.
 - a. This is a detail of 1.
 - b. This is a detail of 1.
 2. This is a section of A.
 - B. This is a subtopic of II.
3. Explain the system of indentations. (If a topic or sentence is too long for one line, the second line begins under the first letter of the line above, as shown in this sentence.)
4. What use is made of punctuation and capitalization?

Topic Outline

- I. First Main Topic
 - A. Subtopic of I
 - B. Subtopic of I
 1. Section of B
 2. Section of B
- II. Second Main Topic
 - A. Subtopic of II
 1. Section of A
 - a. Detail of 1
 - b. Detail of 1
 2. Section of A
 - B. Subtopic of II

Exercise 2 (Written)

Using the material that you gathered for Lesson 9, make a sentence outline for a composition entitled *Advantages of Air Travel*.

LESSON 11**Write the First Draft Quickly**

When you have planned your composition and made your outline, write your first draft as quickly as possible. Do not worry about spelling or grammar during this first writing; get your thoughts on paper as fast as you can.

Exercise 1 (Oral)

Suggest reasons for paying little attention to spelling, grammar, or punctuation during the writing of the first draft.

Exercise 2 (Written)

From the outline that you prepared for the last lesson, write the first draft of your composition.

LESSON 12**Check the First Draft for Unity**

Once the first draft is complete, you must check it carefully to see whether it obeys the principles underlying clear and effective writing. These principles are correctness, unity, coherence, emphasis, euphony, and economy.

In later chapters, you will learn more about the last four principles. At present it is enough to know what they mean. In this lesson, you should learn, by concentrating on the principle of unity, to see that each composition you write deals with a single subject. The following guides will help you check your first draft for unity.

1. Examine every sentence to see that it is related to your subject and that it helps you achieve your purpose.
2. Look at every verb to see that you have not shifted carelessly from one tense to another.
3. Check the subject of every sentence to see that you have not changed the point of view by shifting carelessly from *you* to *one*, from *we* to *a person*, or from *I* to *the writer*.

Exercise 1 (Oral)

Printed below are six questions that you might ask when checking your work to see whether it obeys the principles of clear and effective writing. Name the principle to which each question is related.

1. Does the composition deal with a single subject?
2. Are the ideas linked together so clearly and naturally that my reader can easily follow my thinking?
3. Have I stressed the important ideas so that they stand out clearly for my reader?
4. Have I used any unnecessary words?
5. Does the composition sound right when I read it aloud?
6. Are there any errors in grammar, spelling, or punctuation?

Exercise 2 (Written)

Using the three suggested guides, check your first draft for unity. Then rewrite the composition.

As these compositions are read aloud in class, assign a mark to each one and offer constructive criticism to the writer.

Chapter VI

GUIDE YOUR READER'S THOUGHTS

To write well, then, a writer must be in full possession of his subject; he must reflect on it enough to see already the order of his thoughts, and to put them into proper sequence—in a continuous chain each of whose links represents a unified idea.

—COMTE DE BUFFON

- Lesson 1. Learn the Meaning of Coherence
- Lesson 2. Use Reference Words Properly I
- Lesson 3. Use Reference Words Properly II
- Lesson 4. Place Modifiers Properly
- Lesson 5. Place Correlative Conjunctions Properly
- Lesson 6. Make Your Sentences Logical
- Lesson 7. Use an Orderly Arrangement to Show Your Reader
- Lesson 8. Use an Orderly Arrangement to Tell Your Reader
- Lesson 9. Use an Orderly Arrangement to Explain to Your Reader
- Lesson 10. Check the First Draft for Coherence

LESSON 1

Learn the Meaning of Coherence

In learning to plan a composition for your reader, you saw the importance of unity in your writing. Equally important, if you are to guide your reader's thoughts so that he can follow your ideas easily, is the quality of coherence. Your sentences, your paragraphs, your whole composition must hold together so that there is no break in the development of your thought; otherwise, your reader will have a mental sensation similar to the physical sensation he experiences when driving over a very rough road at night.

To achieve coherence, arrange your ideas in an orderly fashion and bind them together by means of connective words, phrases, clauses, or sentences. The following words and expressions are useful in linking ideas; you can add others to each group.

Personal pronouns: *he, she, it, they*

Demonstrative pronouns: *this, that*

Possessive adjectives: *his, her, their*

Adverbs: *then, next, meanwhile, afterwards, finally*

Conjunctive adverbs: *also, however, nevertheless, moreover, furthermore, therefore, thus*

Conjunctions: *but, and, for, while, when*

Phrases: *of course, in fact, as a result, on the contrary, to return*

As you read the following passage, note how the writer has achieved coherence.

Columbus was the first European who set foot in the new world which he had discovered. He landed in a rich dress, and with a naked sword in his hand. His men followed, and kneeling down, they all kissed the ground which they had so long desired to see. They next erected a crucifix, and prostrating themselves before it, returned thanks to God for conducting their voyage to such a happy issue. They then took solemn possession of the country for the crown of Castile and Leon, with all the formalities which the Portuguese were accustomed to observe in acts of this kind in their new discoveries.

The Spaniards while thus employed were surrounded by many of the natives, who gazed in silent admiration upon actions which they could not comprehend, and of which they did not foresee the consequences. The dress of the Spaniards, the whiteness of their skins, their beards, their arms, appeared strange and surprising. The vast machines in which they had traversed the ocean, that seemed to move upon the waters with wings, and uttered a dreadful sound resembling thunder, accompanied with lightning and smoke, struck them with such terror, that they began to respect their new guests as a superior order of beings, and concluded that they were children of the sun, who had descended to visit the earth.

—William Robertson

Exercise 1 (Oral)

1. What famous event is related in the passage quoted on page 82?
2. To what does the expression "vast machines" refer?
3. What was the "dreadful sound" uttered by the ships?
4. Select the word in the first sentence of the second paragraph that acts as a bridge between the two paragraphs.
5. Point out other words that serve to bind the sentences together.
6. Prove that the writer has arranged his ideas in an orderly fashion.

Exercise 2 (Written)

Write a passage in which you recount the events of some ceremony that you have witnessed at school, at church, or elsewhere. Then exchange papers with your writing partner and check his work to see that he has guided his reader's thoughts by following an orderly arrangement and by using connective words and phrases.

LESSON 2

Use Reference Words Properly I

You have seen that pronouns and possessive adjectives are very useful in guiding your reader's thoughts. These words must, however, be so used that the reader understands to what they refer.

Study the following suggestions for the use of pronouns and possessive adjectives as reference words.

1. Each pronoun should agree in number and person with the antecedent to which it refers.
WRONG: The telephone is a great invention. Everybody approves of them.
RIGHT: The telephone is a great invention. Everybody approves of it.
2. Every possessive adjective should agree in number and person with the antecedent to which it refers.
WRONG: Each student must bring their own books.
RIGHT: Each student must bring his own books.
3. Each pronoun should be so used that there is no uncertainty in the mind of the reader as to what the antecedent is.
POOR: When anybody walked by, he hit him.
BETTER: When anybody walked by, Tom hit him.
When anybody walked by, he hit Tom.

Exercise 1 (Oral)

Explain the mistakes in the following sentences. Correct the sentences.

1. A three-ring binder is useful. Many students keep their notes in them.

2. Bob told Tom that he was the winner.
3. Everyone must stay in their seats.
4. Betty wanted me to go skating after school, but I had left mine at home.
5. If your bullet does not kill the lion, be careful because they are even more ferocious when they are wounded.
6. If anybody finds the wallet, they should take it to the office.
7. No member of the team was wearing their new sweater.
8. Helen told Marion that she could go swimming with her on Saturday.
9. Somebody left their book on my desk.
10. John wanted to take Joe along with him to the factory so that he could see how the men worked.

Exercise 2 (Written)

Write the following sentences correctly and draw an arrow from each pronoun or possessive adjective to its antecedent.

1. Everybody should enjoy their work.
2. You should be careful in handling a gun. They are dangerous.
3. Gail told Barbara that she had written a better poem than she.
4. Both of the girls decided to wear her coat.
5. Larry met Ian going home from school, and he told him all about the game.
6. We know that everyone is willing to do their part.
7. I like a good mystery story because they are exciting.
8. Each of the boys has their own choice to make.
9. I like this work because you are your own boss.
10. We have so many things to do and such a short time to do it in.

Exercise 3 (Oral)

Correct or improve the following sentences. Give a reason for each change.

1. Neither David nor Terry has given their book reports.
2. When the bell rings, everybody must go to their room.
3. When the mail is delivered, the office boy sorts them.
4. Does anybody want their dessert now?
5. She told her aunt that she needed help.
6. Neither of the boys found their name on the honour roll.
7. Whenever a stranger approached the house, the dog would growl at them.
8. Everybody has a duty to perform whether they know it or not.
9. Betty told Helen that she was older than Susan.
10. Many advertisements suggest that everybody should use a certain product just because a famous actor uses them.

Exercise 4 (Written)

Add words to each of the following to make it a complete sentence. Be certain

that your sentence contains a possessive adjective. Draw an arrow from each possessive adjective to its antecedent.

1. Everybody must.....
2. Any person who.....
3. Each one has
4. Nobody should.....
5. Neither Tom nor his brother
6. Anybody who wishes
7. Each boy and girl.....
8. Somebody should
9. The boy who.....
10. Both of the men.....

LESSON 3

Use Reference Words Properly II

Study the following suggestions for the use of pronouns and demonstrative adjectives as reference words.

1. The relative pronoun *which* should not be used to refer to a whole sentence or idea unless the meaning is perfectly clear.

POOR: They may fail to pass their examinations, which may damage their careers.

BETTER: Failure to pass their examinations may damage their careers.

2. The demonstrative pronouns *this* and *that* should not be used to refer to a whole sentence or idea unless the meaning is perfectly clear.

POOR: The boy asked his mother where the book was. She could not answer that.

BETTER: The boy asked his mother where the book was. She could not answer that question.

3. The personal pronouns *it*, *you*, and *they* should not be used indefinitely in formal composition.

POOR: They grow sugar beets there.

BETTER: Sugar beets are grown there.

4. The demonstrative adjectives should not be used indefinitely. Add an adjective clause to make clear what is meant.

POOR: He was one of those cowardly boys.

BETTER: He was one of those cowardly boys who fight with small children.

Exercise 1 (Oral)

Explain the weaknesses in the following sentences.

1. In the latest edition of that magazine, they recommend several new books.
2. That is a good sport because you get exercise in the open air.
3. In that book it tells how boys were made into animals.
4. On the notice it said that the concert had been postponed.
5. This wallet came from Cuba. They do fine work with leather.
6. In the paper it says that we shall have snow tomorrow.
7. Everybody knows that you should drink plenty of water.
8. In this catalogue it tells you the value of every stamp.
9. They make automobiles in Windsor.
10. If they allow any more automobiles on this road, you will not be able to move.

Exercise 2 (Written)

Improve the following sentences.

1. Nobody has called for these papers. That surprises me.
2. He was wearing one of those old-fashioned hats.
3. The editorial attacked the government's foreign policy, and I found this interesting.
4. The student was late coming to class. This caused the teacher to punish him.
5. She lived in one of those rambling old houses.
6. John fought with his best friend about the book; later he regretted that.

Exercise 3 (Oral)

Explain the reason for every change that you made in Exercise 2.

Exercise 4 (Written)

Correct the ambiguous use of *which* in the following sentences.

1. My sister looked up from her book, which showed she had been listening.
2. I put my hand on the stove, which was a foolish thing to do.
3. Bob neglected to do his work, which caused him to fail.
4. She broke the typewriter, which made her very angry.
5. John saw that somebody had broken the jar, which made him suspicious.
6. The boy stole some money, which resulted in his being punished.
7. The carpenter accidentally broke the supporting beam, which caused the platform to sag.
8. The criminal made a confession, which was the only course open to him.
9. Peter broke the record, which was the last thing we expected.
10. Betty apologized for her conduct, which was the least she could do.

LESSON 4

Place Modifiers Properly

Help to guide your reader's thoughts by placing modifiers where they belong. The sentences printed below lack coherence because the writers misplaced certain words, phrases, or clauses.

We only bought two records.

The divers were able to open the hull of the submarine with a crowbar like a can.

There are posts outside both rinks, which are made of iron.

Exercise 1 (Oral)

Explain the weakness in each of the sentences printed above and correct the sentences.

Exercise 2 (Written)

Improve the arrangement of the words in the following sentences.

1. I only saw her last week.
2. They have almost won every game.
3. I nearly counted two hundred people on the bridge.
4. The windows are large and nearly reach to the floor.
5. Howard only owed him three dollars.
6. I have read the book that he wrote often.
7. When we had scarcely gone a mile, the car stopped.
8. She was almost expected to attend every party.
9. The carpenters nearly used a thousand nails in the roof.
10. She explained that she could just stay for a week.

Exercise 3 (Oral)

Improve the following sentences. Justify the changes that you make.

1. As the sun rose slowly the boy regained consciousness.
2. We want to buy a gift for a boy that isn't expensive.
3. Her aunt kissed her as she was leaving on her cheek.
4. She sat watching the game at the window.
5. The money belongs to the teacher on the desk.
6. All students are not able to run fast.
7. The boy tried to swallow the gum twice.
8. He pointed as he walked towards the door with his left hand.
9. Bob saw the doctor who had operated on him at the gasoline station.
10. He is a boy who has to be told to do a thing two or three times.

Exercise 4 (Written)

Compose four sentences in which you purposely misplace words, phrases, or clauses in order to create a ridiculous effect. Then exchange papers with your writing partner and correct the sentences that he has written.

LESSON 5**Place Correlative Conjunctions Properly**

Help to guide your reader's thoughts by placing correlative conjunctions just before the words that they connect. Correlatives are co-ordinate conjunctions that are used in pairs.

WRONG: He not only lost his hat but also his coat.

RIGHT: He lost not only his hat but also his coat.

WRONG: The driver would accept neither the blame nor repair the damage.

RIGHT: The driver would neither accept the blame nor repair the damage.

WRONG: Joe either must take one or the other.

RIGHT: Joe must take either one or the other.

WRONG: These things both tend to make people happy and prosperous.

RIGHT: These things tend to make people both happy and prosperous.

Exercise 1 (Oral)

Explain how the position of the correlative conjunctions in each of the sentences printed above affects the meaning of the sentence.

Exercise 2 (Written)

Improve the following sentences.

1. At each place they either stopped for food or for a rest.
2. Last year he not only failed in science but also in mathematics.
3. I neither know the book nor its author.
4. The boys at camp both complained of the weather and the food.
5. She said that she could neither enjoy the winter nor the summer.
6. They were neither able to earn additional money nor to reduce their expenses.
7. We shall either hold the party on the tenth of February or the seventeenth.
8. He was not only a man of intelligence but also of integrity.
9. In her anger she both burned the papers and the box.
10. Not only were the girls impressed by his handsome appearance but also by his charming manner.

Exercise 3 (Oral)

Point out the correlative conjunctions in the following sentences and state whether their function is to emphasize, to indicate a choice of alternatives, or to indicate that neither alternative may be chosen.

1. He has both pen and pencil. *emphasis*
2. I shall either go skating or watch television. *choice*
3. Neither Doug nor Larry will help you. *neither*
4. Not only must he return the book, but he must also apologize to the librarian. *emphasis*
5. The girl both cooked the food and served it. *emphasis*

Exercise 4 (Written)

Using the sentences in Exercise 3 as patterns, compose four original sentences in which you use correlative conjunctions to gain emphasis, to indicate a choice of alternatives, and to indicate that neither alternative may be chosen.

LESSON 6

Make Your Sentences Logical

Help to guide your reader's thoughts by making your sentences logical. The following suggestions may be useful.

1. Make every part of a sentence agree logically as well as grammatically with the rest of the sentence.
WRONG: The scene of the final hockey game took place in the town arena.
RIGHT: The final hockey game took place in the town arena.
WRONG: She had to choose between silk or nylon.
RIGHT: She had to choose between silk and nylon.
2. Use connectives that show the proper relationship between the various parts of the sentence.
AMBIGUOUS: The little boy was standing near the window, so he could hear.
RIGHT: The little boy was standing near the window so that he could hear.
RIGHT: The little boy was standing near the window; consequently, he could hear.
WRONG: The reason he did not want to go was because he was older than the others.
RIGHT: The reason he did not want to go was that he was older than the others.
3. Use similar constructions for parts of a sentence that are similar in thought.
WRONG: Everybody admired his ability, honesty, and that he was loyal.
RIGHT: Everybody admired his ability, honesty, and loyalty.

Exercise 1 (Oral)

Explain in what respects each of the following sentences is illogical.

1. The characteristics of the hero are honesty, courage, and sympathetic.
2. The chief reason for his happiness is because he tries to make others happy.
3. While eating our lunch, the store burned down.
4. Good sportsmanship is where you are able to lose good-naturedly and win without boasting.
5. After spending the night in the snow-covered cabin, the fierce storm stopped and help arrived.
6. The salesman demonstrating the product stressed its durability, purity, and that it was of real value.
7. A pentagon is when a figure is bounded by five straight lines.
8. The topic of the composition deals with the importance of studying English.
9. The part of the play I liked best was when she saw the jet plane crash.
10. The weather never affected her because her cheerful face always had a smile for everybody.

Exercise 2 (Written)

Correct each of the sentences in Exercise 1.

Exercise 3 (Written)

Examine the following connective expressions. Then select two from each group and use them in original sentences.

FOR ADDING IDEAS

and, then, too, again, next, also, further, furthermore, moreover, secondly, finally, besides, likewise, in addition, in like manner, in the same way

FOR OPPOSING OR CONTRASTING IDEAS

but, nevertheless, otherwise, notwithstanding, on the other hand, on the contrary, however, yet, still

FOR REPEATING IDEAS

in fact, indeed, in other words, as I have said, briefly, that is to say

FOR ILLUSTRATING IDEAS

for example, for instance, thus

FOR COMPARING IDEAS

similarly, likewise

FOR SHOWING RESULT OR CONSEQUENCE

hence, consequently, thus, so, for this reason, accordingly, therefore, as a result, as a consequence

FOR INDICATING TIME

then, now, somewhat later, presently, thereupon, hereafter, eventually, at the same time, meanwhile

Exercise 4 (Oral)

Point out the connective expression in each of the following sentences and state whether it is used to add an idea, to contrast ideas, to repeat an idea, to illustrate an idea, to compare ideas, to show result, or to indicate time.

1. It was a long distance; consequently, I was tired before we reached home.
2. Please hand in your notebooks when you have completed this exercise.
3. The winter is cold, but the summer is hot.
4. The rooms are warm, and the food is excellent.
5. The members of the class could make their own display; for example, each boy could make a model of one of the buildings.
6. I am not in favour of the idea; nevertheless, I shall abide by the decision of the majority.
7. A man strengthens his body by working; similarly, he strengthens his mind by thinking.
8. If your writing is not coherent, the reader may find it difficult to follow your thinking; in fact, he may find it impossible.
9. You are the one who should do it; moreover, you are the only one who can do it.
10. The people of that unhappy land are in desperate need of food; indeed, many of them are dying of starvation.

LESSON 7**Use an Orderly Arrangement to Show Your Reader**

Read the following passage in which Scott has drawn a word picture of Brian de Bois-Guilbert, commander of the order of Knights Templars, a group pledged to protect pilgrims on the way to Jerusalem at the time of the Crusades. Notice how the material has been arranged according to the order of observation so that the reader can follow the details of description easily and naturally.

The companion of the church dignitary was a man past forty—thin, tall, strong and muscular; an athletic figure, to which long fatigue and constant exercise seemed to have left none of the softer parts of the human form, having reduced the whole to brawn, bones and sinews, which had sustained a thousand toils, and were ready to dare a thousand more. His head was covered with a scarlet cap, faced with fur—of that kind which the French call *mortier* from its resemblance to the shape of an inverted

mortar. His countenance was therefore fully displayed, and its expression was calculated to impress a degree of awe, if not of fear, upon strangers. High features, naturally strong and powerfully expressive, had been burned almost into Negro blackness by constant exposure to the tropical sun, and might, in their ordinary state, be said to slumber after the storm of passion had passed away; but the projection of the veins of the forehead, the readiness with which the upper lip, and its thick black moustaches quivered upon the slightest emotion, plainly intimated that the tempest might be again and easily awakened. His keen, piercing dark eyes told in every glance a history of difficulties subdued and dangers dared, and seemed to challenge opposition to his wishes, for the pleasure of sweeping it from his road by a determined exertion of courage and of will; a deep scar on his brow gave additional sternness to his countenance, and a sinister expression to one of his eyes, which had been slightly injured on the same occasion, and of which the vision though perfect, was in a slight and partial degree distorted.

Exercise 1 (Oral)

1. From the first sentence, select one word that conveys to the reader the impression of the knight's arrogant courage.
2. What details in the paragraph help to reinforce that impression?
3. The possessive adjective "his" has been used as a connective word in sentences two, three, and five. What is the word that connects sentence four with sentence three?
4. Show that the writer has arranged his material in the order of observation, beginning with a general outline and introducing details as an observer would see them.

Exercise 2 (Written)

Write a description of a person that you know or of a character in a story that you have enjoyed. Select details of appearance and manner that will help convey to your reader some dominant impression of the personality of the person described, and arrange those details in the order of observation.

Then exchange papers with your writing partner. Check his work to see that he has guided his reader by using connective words and an orderly arrangement.

LESSON 8

Use an Orderly Arrangement to Tell Your Reader

Examine the following passage in which Kingsley tells how Theseus slew the Minotaur. Notice how the material has been arranged according to the order in which

the events took place so that the reader can follow the narrative easily and quickly.

And when the evening came, the guards came in and led him away to the labyrinth.

And he went down into that doleful gulf, through winding paths among the rocks, under caverns, and arches, and galleries, and over heaps of fallen stones. And he turned on the left hand, and on the right hand, and went up and down, till his head was dizzy; but all the while he held his clue. For when he went in he had fastened it to a stone, and left it to unroll out of his hand as he went on; and it lasted till he met the Minotaur, in a narrow chasm between black cliffs.

And when he saw him he stopped awhile, for he had never seen so strange a beast. His body was a man's; but his head was the head of a bull; and his teeth were the teeth of a lion, and with them he tore his prey. And when he saw Theseus he roared, and he put his head down, and rushed right at him.

But Theseus stepped aside nimbly, and as he pressed by, cut him in the knee, and ere he could turn in the narrow path, he followed him, and stabbed him again and again from behind, till the monster fled bellowing wildly; for he never before had felt a wound. And Theseus followed him at full speed, holding the clue of thread in his left hand.

Then on, through cavern after cavern, under dark ribs of sounding stone, up rough glens and torrent beds, among the sunless roofs of Ida, and to the edge of the eternal snow, went they, the hunter and the hunted, while the hills bellowed to the monster's bellow.

And at last Theseus came upon him, where he lay panting on a slab among the snow, and caught him by the horns, and forced his head back, and drove the keen sword through his throat.

Exercise 1 (Oral)

1. What is meant by the word "labyrinth"?
2. Explain the method used by Theseus to make certain that he would be able to find his way out of the labyrinth.
3. Give the substance of each paragraph in a single sentence.
4. Point out any connective words or phrases used by the writer to bind the words together.

Exercise 2 (Written)

Read the story two or three times; then close your book and write an account of it in your own words. Leave out some of the "and's" used by Kingsley, but be careful to include enough connective words to make your account hold together.

When two or three of these accounts have been read aloud, take a vote to determine which one is best.

LESSON 9

Use an Orderly Arrangement to Explain to Your Reader

Examine the following passage in which Swift explains how the Lilliputians made clothes for Gulliver. Notice how he has made his explanation clear by following the time order.

Two hundred sempstresses were employed to make me shirts, and linen for my bed and table, all of the strongest and coarsest kind they could get; which, however, they were forced to quilt together in several folds, for the thickest was some degrees finer than lawn. Their linen is usually three inches wide, and three feet make a piece. The sempstresses took my measure as I lay on the ground, one standing at my neck, and another at my mid-leg, with a strong cord extended, that each held by the end, while the third measured the length of the cord with a rule an inch long. Then they measured my right thumb, and desired no more; for by a mathematical computation, that twice round the thumb is once round the wrist, and so on to the neck and waist, and by the help of my old shirt, which I displayed on the ground before them for a pattern, they fitted me exactly.

Three hundred tailors were employed in the same manner to make me clothes; but they had another contrivance for taking my measure. I knelt down, and they raised a ladder from the ground to my neck; upon this ladder one of them mounted, and let fall a plumb-line from my collar to the floor, which just answered the length of my coat; but my waist and arms I measured myself.

When my clothes were finished, which was done in my house (for the largest of theirs would not have been able to hold them), they looked like the patchwork made by the ladies in England, only that mine were all of a colour.

Exercise 1 (Oral)

1. How does the writer let his reader know at the outset that Gulliver is among tiny people?
2. Explain the processes of measurement that Swift is describing.
3. Justify the division of the passage into three paragraphs.
4. Point out any connective words or phrases used by the writer to bind the ideas together.

Exercise 2 (Written)

Think of some process with which you are familiar, such as baking a cake or building a model, and decide how many divisions you would require in a composition explaining that process. Make a plan for your composition, using the suggestions given in Lesson 10 of Chapter V. Then write your first draft.

LESSON 10

Check the First Draft for Coherence

Once the first draft is complete and you have checked it for unity according to the guides suggested in Lesson 12 of Chapter V, you must read it carefully to see that it holds closely together. The following guides will help you check it for coherence.

1. See whether the material is arranged according to some plan. The time order is useful in narrative and plain expository writing; the order of observation, in descriptive writing; the order of climax, in persuasive writing.
2. Examine the beginning of each new division of the composition to see that you have clearly indicated to your reader that he is at the beginning of a new part.
3. Check each division to see that it does not contain material belonging to another division.
4. Look at every sentence to see that it grows logically out of the preceding sentence.
5. Examine every connective word and expression to see that it helps your reader follow your thinking.

Exercise 1 (Oral)

Without looking back to Lesson 12 of Chapter V, suggest how you should check your first draft for unity.

Exercise 2 (Written)

Using the five suggested guides, check your first draft for coherence. Then re-write the composition.

As these compositions are read aloud in class, assign a mark to each one and offer constructive criticism to the writer.

Chapter VII

HOLD YOUR READER'S INTEREST

Regarding language as an apparatus of symbols for the conveyance of thought, we may say that, as in a mechanical apparatus, the more simple and better arranged its parts, the greater will be the effect produced.

—HERBERT SPENCER

- Lesson 1. Choose Emphatic Words
- Lesson 2. Stress Important Ideas I
- Lesson 3. Stress Important Ideas II
- Lesson 4. Vary the Structure of Your Sentences
- Lesson 5. Use Repetition and Balance
- Lesson 6. Watch the Structure of Your Paragraphs
- Lesson 7. Catch Attention at the Beginning
- Lesson 8. Plan the Whole Composition to Lead to a Climax
- Lesson 9. Check the First Draft for Emphasis

LESSON 1

Choose Emphatic Words

If your writing is unified and coherent, your meaning will be clear, and the reader will be able to follow your thoughts. He will not, however, want to follow your thoughts unless he is interested in what you have written. For this reason, it is important to make your writing emphatic.

Ideas can be emphasized by devoting more space to their expression, by placing them in emphatic positions, and by expressing them in vigorous language.

Read the following extract from Tennyson's "Enoch Arden" noting how the poet has made the passage emphatic by his choice and arrangement of words.

The mountains wooded to the peak, the lawns
And winding glades high up like ways to heaven,
The slender coco's drooping crown of plumes,
The lightning flash of insect and of bird,
The lustre of the long convolvuluses
That coil'd around the stately stems, and ran
Even to the limit of the land, the glows
And glories of the broad belt of the world,
All these he saw; but what he fain had seen
He could not see, the kindly human face,
Nor ever hear a kindly voice, but heard
The myriad shriek of wheeling ocean-fowl,
The league-long roller thundering on the reef,
The moving whisper of huge trees that branch'd
And blossom'd in the zenith, or the sweep
Of some precipitous rivulet to the wave,
As down the shore he ranged, or all day long
Sat often in the seaward-gazing gorge,
A ship-wreck'd sailor, waiting for a sail.

Exercise 1 (Oral)

1. How has the poet used contrast to emphasize the feeling of loneliness?
2. Show that "lightning flash" is a suitable way to describe the flight of the insects and birds.
3. What does the poet gain by using "shriek" instead of "scream" to describe the cry of the ocean-fowl?
4. In what way is "moving whisper" a suitable expression to describe the sound of the wind in the trees?
5. What effect does the poet achieve by the repetition of the "s" sound in the last two lines?

Exercise 2 (Written)

Write a poem or a paragraph in which you try to emphasize an emotion such as loneliness, fear, or sorrow by choosing suitable words and arranging them in an effective pattern.

Remember that simple, specific, suggestive, picture-making words are most effective.

LESSON 2**Stress Important Ideas I**

Study the following suggestions for stressing important ideas.

1. Reserve the emphatic positions at the beginning and at the end of a sentence for important words. Do not let the end of the sentence trail off weakly.

WEAK: However, Tom was unwilling to join the other group.

BETTER: Tom, however, was unwilling to join the other group.

WEAK: Hockey is our national game, according to many people.

BETTER: According to many people, hockey is our national game.

2. Occasionally call attention to important words by placing them out of their usual order.

Few are the heroic moments in our lives, but this was one.

Pity they can have from anyone; love they can have from none but you.

3. Subordinate less important ideas.

WEAK: He thought it would be an easy examination and he did not study for it.

BETTER: Since he thought it would be an easy examination, he did not study for it.

WEAK: Around the sides of the town square, stand ten identical buildings, and these buildings are about ninety feet high.

BETTER: Around the sides of the town square, stand ten identical buildings, each about ninety feet high.

4. Make use of the order of climax.

They returned from the hike tired, cold, and almost starved to death.

That country wanted peace, needed peace, was determined to have peace.

Exercise 1 (Oral)

Explain how the following sentences have been made emphatic.

1. The old woman stood there, hungry, dazed, and broken-hearted.
2. Home they brought her warrior dead.
3. In the desert, no man meets a friend.

4. Amid intense darkness, along rough, narrow paths, beside treacherous swamps, the hunter fearlessly made his way.
5. Bob, in my opinion, is the real hero.

Exercise 2 (Written)

Rewrite the following sentences so that the idea you want to emphasize comes last.

1. They have ravaged our coasts, murdered our people, and burnt our cities.
2. He has schemed, cheated, and worked to amass a fortune.
3. She has sacrificed her very life for him, as well as her career and her wealth.
4. They are guilty of murder and robbery.
5. These are the things he needed, worshipped, and wanted.

Exercise 3 (Written)

Rewrite the following sentences making them more emphatic.

1. The book was very dull, in my opinion.
2. His was a cry of desperation, of alarm, and surprise.
3. The power of such men is great.
4. The traffic presents a real problem, however.
5. We walked on for a mile when we came to a suitable place to camp.
6. The gate is wide and the way is broad that leads to destruction.
7. Four people were killed, a large number injured, and the two cars were almost ruined.
8. He went downstairs early the next morning for breakfast and surprised his mother by doing so.
9. As a result, he lost his children, his home, and his automobile.
10. His story won the prize and was the best.

LESSON 3

Stress Important Ideas II

In each of the following pairs of sentences show how Sentence 2 is stronger than Sentence 1.

1. The lecturer could not answer the question.
2. The lecturer himself could not answer the question.
1. I carried the box.
2. I carried the box myself.

The words that give added force to these sentences are emphatic pronouns.

Emphatic pronouns resemble reflexive pronouns, but they are used for different purposes: as the name suggests, they emphasize subjects and objects.

THE EMPHATIC PRONOUNS

| | <i>Singular</i> | <i>Plural</i> |
|---------------|------------------------------|---------------|
| FIRST PERSON | myself | ourselves |
| SECOND PERSON | yourself | yourselves |
| THIRD PERSON | himself herself itself | themselves |

Exercise 1 (Written)

Make the following sentences more emphatic by inserting emphatic pronouns to stress important ideas.

1. The little boy did all that work.
2. John believes that is the answer, and I think so.
3. He was able to speak to the Prime Minister.
4. You are responsible for this outrage.
5. The teacher did not know the answer.
6. Sir Winston Churchill was there.
7. I did all those questions.
8. It is the Queen.
9. We do not need your help: we can do it.
10. They are guilty of his death.

Exercise 2 (Oral)

From Exercise 1, select sentences to show that emphatic pronouns may be used:

- a) to make a boast,
- b) to strengthen an accusation,
- c) to express wonder.

Exercise 3 (Written)

Write a conversation that might take place as three boys or three girls in your class walk home from school. Use as many emphatic pronouns as you can without making the conversation sound unnatural.

As these conversations are read aloud, try to identify the speakers.

LESSON 4

Vary the Structure of Your Sentences

If you use the same sentence pattern constantly, your reader is likely to become bored. Hold his interest by varying the length and the structure of your sentences. Begin some of them with something other than the subject. Occasionally make use of interro-

gative, imperative, and exclamatory sentences. Use short sentences to suggest speed or strong emotion; use long sentences to express serious thoughts. Always be certain that the length and the structure of a sentence suit its thought and mood.

Exercise 1 (Oral)

Read the following passage from Poe's short story, "The Tell-Tale Heart", and show how the writer has varied the length and structure of his sentences in order to make the writing forceful.

. . . The old man's hour had come! With a loud yell I threw open the lantern and leaped into the room. He shrieked once—once only. In an instant I dragged him to the floor, and pulled the heavy bed over him. I then smiled gaily, to find the deed so far done. But, for many minutes, the heart beat on with a muffled sound. This, however, did not vex me; it would not be heard through the wall. At length it ceased. The old man was dead. . . .

Exercise 2 (Written)

Write a paragraph about a fire or an accident beginning, "Lights flashed. Bells clanged. People screamed." Use as many short sentences as possible to express speed and excitement.

Exercise 3 (Written)

Write a paragraph about a boy attempting to escape without being seen or heard. Use long sentences to suggest his slow, careful movements. You might begin with this sentence. "Slowly and cautiously, his back flat against the wall, Bob inched his way along the narrow edge."

LESSON 5

Use Repetition and Balance

Read the following passages carefully, noting how the writers have repeated words and balanced ideas in order to make their writing sufficiently emphatic to hold the reader's interest.

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way—in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.

—Dickens

This old practice it was now determined, after a long interval, not only to revive, but to extend. Former princes had raised ship-money only in time of war; it was now exacted in a time of profound peace. Former princes, even in the most perilous wars, had raised ship-money only along the coasts; it was now exacted from the inland shires. Former kings had raised ship-money only for the maritime defence of the country; it was now exacted by the admission of the Royalists themselves, not with the object of maintaining a navy, but of furnishing the king with supplies, which might be increased at his discretion to any amount and expended at his discretion for any purpose.

—Macaulay

“Hold your noise!” cried a terrible voice, as a man started up from among the graves at the side of the church porch. “Keep still, you little devil, or I’ll cut your throat!”

A fearful man, all in coarse grey, with a great iron on his leg. A man with no hat, and with broken shoes, and with an old rag tied round his head. A man who had been soaked in water, and smothered in mud, and lamed by stones, and cut by flints, and stung by nettles, and torn by briars; who limped, and shivered, and glared and growled; and whose teeth chattered in his head as he seized me by the chin.

—Dickens

Exercise 1 (Oral)

Point out examples of repetition and balance in the passages printed above and show how they help to make the writing interesting and forceful.

Exercise 2 (Written)

Write a paragraph imitating one of the passages printed above. Use one of the following as your opening sentence.

1. It was the best of schools; it was the worst of schools.
2. Other teachers had given homework only at examination time; it was now assigned at the beginning of term.
3. It was a gloomy day, dull and cold, with a bitter wind howling from the north.

Exercise 3 (Written)

Be certain that repetition serves a useful purpose in your writing. The needless repetition of a word or sound may annoy your reader and cause him to lose interest. For that reason, it is important to test every sentence by reading it aloud. You will soon come to appreciate the quality of euphony; that is, an effect pleasing to the ear.

Explain how the writers of the following sentences have violated the principle of euphony.

1. The four on the shore went to the store.
2. I did not know that that man had done that.

3. They were quite excited at the sight.
4. He insists that his sister's singing is splendid.
5. Once the metal has been heated, the experiment should be repeated.

LESSON 6

Watch the Structure of Your Paragraphs

Study the following paragraph to see how the writer has made it emphatic.

Hardrada, borne a little apart, and relieved from his dented helmet, recovered the shock of the weightiest blow that had ever dimmed his eye and numbed his hand. Tossing his helmet on the ground, his bright locks glittering like sunbeams, he rushed back to the fight. Again helm and mail went down before him; again through the crowd he saw the arm that had smitten him; again he sprang forward to finish the war with a blow,—a shaft from some distant bow pierced the throat which the casque now left bare; a sound like the wail of a death-song murmured brokenly from his lips, which then gushed out with blood, and tossing up his arms wildly, he fell to the ground, a corpse.

—Bulwer-Lytton

Exercise 1 (Oral)

1. Prove that the author has arranged this paragraph so that the most important material is placed in the most emphatic position.
2. In the first sentence, how has the writer emphasized the severity of the blow suffered by Hardrada?
3. What two comparisons has the author used to make his writing more forceful?
4. Explain how the writer has used repetition to make the paragraph more emphatic.
5. Show how the structure of the last sentence increases the force of the paragraph.

Exercise 2 (Written)

Write a paragraph about an automobile accident. Make it emphatic by varying the length of the sentences, by using repetition, and by placing the most important material in the most emphatic position.

LESSON 7

Catch Attention at the Beginning

If your writing is to be effective, you must begin every composition in such a way that it catches the reader's attention. Notice how the first two paragraphs of Poe's short story, "A Descent into the Maelstrom", arouse the reader's interest.

We had now reached the summit of the loftiest crag. For some minutes the old man seemed too much exhausted to speak.

"Not long ago," said he at length, "and I could have guided you on this route as well as the youngest of my sons; but, about three years past, there happened to me an event such as never happened before to mortal man—or, at least, such as no man ever survived to tell of—and the six hours of deadly terror which I then endured have broken me up body and soul. You suppose me a *very* old man—but I am not. It took less than a single day to change these hairs from a jetty black to white, to weaken my limbs, and to unstring my nerves, so that I tremble at the least exertion, and am frightened at a shadow. Do you know I can scarcely look over this little cliff without getting giddy?"

Exercise 1 (Oral)

1. Explain why this passage attracts the reader's attention.
2. Writers often use a rhetorical question, an example, a startling fact, a reference to current events, or an anecdote to arouse the reader's interest. Explain why a reader would find each of these devices interesting.

Exercise 2 (Oral)

Explain how the following opening sentences arouse the reader's interest.

1. The great problem is at length solved!
Poe, "The Balloon Hoax"
2. "The whole show is dreadful," she cried, coming out of the menagerie of M. Martin.
Balzac, "A Passion in the Desert"
3. "Hence! home, you idle creatures, get you home. Is this a holiday?"
Shakespeare, *Julius Caesar*
4. The thousand injuries of Fortunato I had borne as I best could, but when he ventured upon insult I vowed revenge.
Poe, "The Cask of Amontillado"
5. I set out for school very late that morning and was in great dread of a scolding, especially because M. Hamel had said that he would question us on participles, and I did not know the first word about them.
Daudet, "The Last Class"
6. I was sick—sick unto death with that long agony; and when they at length unbound me, and I was permitted to sit, I felt that my senses were leaving me.
Poe, "The Pit and the Pendulum"
7. "In sooth, I know not why I am so sad: It wearies me;"
Shakespeare, *The Merchant of Venice*
8. Madame Aubain's servant Felicite was the envy of the ladies of Pont l'Éveque for half a century.
Flaubert, "A Simple Heart"

Exercise 3 (Written)

Compose ten original sentences that might arouse the reader's interest at the beginning of a story. The following examples may suggest others.

1. I couldn't believe that it had really happened to me.
2. In another minute the bridge would collapse and we would be trapped.
3. Betty sat up in bed, her heart beating madly. Somebody was at the window!

LESSON 8**Plan the Whole Composition to Lead to a Climax**

Perhaps even more important than catching your reader's attention at the beginning is holding that attention until the end of your composition. One way to do this is to arrange the details in order of increasing importance. Notice how the following passage rises to a climax as the sleeper awakens and gradually comes to a realization of the danger.

A jarring and a scraping somewhere beneath me started my rising from the deep well of slumber, and eventually awakened me. It was like (but in greater degree) the sensation one feels when in a small boat as she bumps and grates over a sandbank, but the fact that this was what was, indeed, happening to the *John Murray* did not occur to me. By the time I was fully awake the bumping had ceased. I was beginning to think that I must have dreamed it and was starting to drowse off once more, when it began again, much more severely. As I scrambled to my feet the Mate's whistle shrilled, followed by his excited shouts of "My God! My God! The ship's aground! All hands on deck!"¹

Exercise 1 (Oral)

1. How does the first sentence arouse the reader's interest?
2. Select the details used by the writer to create in the reader's mind a gradual awareness of the danger.
3. What does the writer gain by using the verb "shrilled" instead of "sounded" to describe the sound of the whistle?
4. How has the writer made the last sentence emphatic?

Exercise 2 (Written)

Plan a composition that will end with a surprise or shock. Begin with this sentence, "In the middle of the night, I awoke to hear a scraping sound downstairs." When you have a series of events arranged in the order of climax, write the first draft as quickly as possible.

¹From *Seven In The Half-Deck* by J. F. Moodie Heddle, published by Longmans, Green & Co.

LESSON 9

Check the First Draft for Emphasis

Once the first draft is complete and you have checked it for unity according to the guides suggested in Lesson 12 of Chapter V and for coherence according to the guides suggested in Lesson 10 of Chapter VI, you should read it carefully to see that important matters are stressed. The following guides will help you check it for emphasis.

1. See whether the greatest space has been given to the most important matter.
2. Check the beginning and the end to see that you have reserved these emphatic positions for important material. Since final impressions last longest, the end is especially important.
3. Examine every sentence to see that it is as forceful as the choice and arrangement of words can make it.

Exercise 1 (Oral)

Without looking back to Chapter V or Chapter VI, suggest how you should check your first draft for unity and coherence.

Exercise 2 (Written)

Using the three suggested guides, check your first draft for emphasis. Then rewrite the composition.

As these compositions are read aloud in class, assign a mark to each one and offer constructive criticism to the writer.

Chapter VIII

SHOW YOUR READER

Just as a film director with his camera-men can be all-powerful, making us see what he sees, so you, when you pick up your pen, may take shots for your reader to see; but first you must find something that you really like looking at.¹

—E. A. SOUTHWELL

- Lesson 1. Describe Dynamically
- Lesson 2. Obey the Rules of Good Description
- Lesson 3. Use Figures of Speech Effectively
- Lesson 4. Describe Orally
- Lesson 5. Describe a Person
- Lesson 6. Mark and Discuss Your Own Descriptions
- Lesson 7. Describe a Place
- Lesson 8. Describe a Person's Character
- Lesson 9. Write an Appreciation of a Descriptive Passage I
- Lesson 10. Write an Appreciation of a Descriptive Passage II

¹*From Working With Words published by Longmans, Green & Co.*

LESSON 1

Describe Dynamically

A dynamic description is a word-picture based on sense observation, imaginative association, and emotional response.

Read the following paragraphs aloud.

- A. The white snow covered everything in the field. It was really cold. One could see many icicles hanging from the tree branches. You could hardly wait to get indoors on such a day.
- B. The cold air pained my face and ears. Snow lay softly on the trees and hill. Thin, sharp icicles hanging from fir trees crackled in the breeze. I hated the cold.

C. **AFTER THE SNOWSTORM**

Slowly I opened my den window. The night view after the snowstorm was beautiful. Trees in the woods were thick together, and the snow was white and crisp. As the bright moonlight seeped through the closely-woven roof of fir trees, I could see long shadows, like fingers, on the frozen ground. Each whining sweep of wind called forth the tinkling applause of dozens of frosted icicles, which hung suspended from the swaying branches of the trees. Suddenly I felt cold. Quickly I slammed the window shut.

Exercise 1 (Oral)

The paragraphs printed above are sample descriptions from an assignment in creative writing that was to include references to icicles, trees, snow, and cold weather.

1. Select the best paragraph of description. Give three good reasons for your choice.
2. What is the greatest flaw in paragraph A?
3. Find three excellent examples of the use of definite words to create vivid pictures.
4. Using references to paragraph C, show how effective use has been made of the appeal to the various senses.
5. Why is mood revelation in description as important as keen observation?
6. Refer to at least two examples of figurative language in paragraph C to prove how appealing imaginative comparison can be in description.
7. Why is it important to learn how to describe vividly?

Exercise 2 (Written)

1. Describe, for a person who has recently gone blind, one of your friends at school.
2. Locate a paragraph of good description. Underline every noun, adjective, adverb, and verb that contributes to the success of the paragraph.

LESSON 2

Obey the Rules of Good Description

Last day you learned that it is important to know how to describe vividly. Dull people lack this ability. They seem pale and uninteresting beside the healthy, vigorous raconteurs whose words flood your mind with images and suggestions. Unfortunately, you cannot become an interesting conversationalist through mere desire. You must pay attention to rules until the day arrives when the rules have smoothly become an integral part of your personality and you no longer think of them consciously.

Rules for creating good description:

1. Use definite, suggestive words.
2. Use figures of speech for clarity, concreteness, and vividness.
3. Appeal to several senses.
4. Begin with a dominant impression or mood and follow up with selected, important details given in the best possible order to contribute to this impression or mood.
5. Have a definite, physical point of view. If the point of view changes, inform the reader.

Exercise 1 (Oral)

1. Discuss the rules printed above, one by one.
2. Give five definite, suggestive nouns, adjectives, adverbs, and verbs.
3. Explain what writers mean when they speak of "spatial order", "time order", and "order of importance" in description.

Exercise 2 (Written)

Write in your English notebook the rules for creating good description.

Project

Find a coloured picture depicting nature that will lend itself to good description. Bring this picture to class next day and write an original descriptive paragraph of approximately 150 words based on it. Read your paragraph to the class and conclude by showing the picture described. Class-mates should criticize the paragraph constructively and consider carefully whether or not the author has followed the rules for good description.

LESSON 3

Use Figures of Speech Effectively

Can you recite the five rules for writing good description? Notice that Rule 2 stresses the use of figures of speech. How does figurative language differ from literal language?

- (a) The man was dying in pain.
- (b) Death stood smiling, waiting for her victim who lay writhing in agony.

Why is (b) version better than (a)? Yes, figures of speech can add to the clarity and vividness of a scene. They can also give concreteness, beauty, and humour to words and ideas. Be careful, however, to see that the figurative language *does* contribute to the mood or thought of a passage. There is no merit in using a figure of speech just to have used a figure of speech. In fact, an overuse of figures of speech can detract from the effect of sincerity.

Figures of speech:

1. A *simile* is a figure of speech expressing directly a comparison between two essentially unlike objects. Usually the simile begins with *like* or *as*.
The warrior fought as viciously as a tiger.
2. A *metaphor* is a figure of speech expressing an implied comparison.
The warrior was a tiger when fighting.
In this sentence the viciousness of the warrior is implied, not directly expressed.
3. *Personification* is a figure of speech giving human attributes to animals, inanimate objects, and abstract ideas. Often capital letters stress the names of things personified.
Rumour says that within two years the examination system will be abolished.
4. *Antithesis* is a figure of speech expressing contrast of ideas or words. Parallel structure best emphasizes such contrasts.
"To err is human; to forgive, divine." (Pope)
5. *Apostrophe* is a figure of speech calling on the absent, the inanimate, or dead as if living.
Oh Shakespeare, would you were here to listen to what this class does to your great play!
6. *Hyperbole* is a figure of speech expressing intentional exaggeration.
The story would burn your ears off if I told you.

Exercise 1 (Oral)

Create two good examples of antithesis, metaphor, and apostrophe.

Exercise 2 (Written)

- A. Write in your English notebook the definitions of the various figures of speech.
- B. Identify the figures of speech in the following sentences; explain the contribution of each figure of speech.
 1. "There's daggers in men's smiles." (Shakespeare)
 2. "If it will feed nothing else, it will feed my revenge." (Shakespeare)

3. "Variety is the mother of Enjoyment." (Disraeli)
4. "Hitch your wagon to a star." (Emerson)
5. "The wicked flee when no man pursueth; but the righteous are bold as a lion."
(The Bible)
6. "The childhood shows the man
As morning shows the day." (Milton)
7. "In the spring I have counted one hundred and thirty-six different kinds of
weather inside of twenty-four hours." (Twain)
8. "'Bury me on my face,' said Diogenes; and when asked why, he replied,
'Because in a little while everything will be turned upside down.' "
(Diogenes Laertius)
9. "At every word a reputation dies." (Pope)
10. "O father Abram! what these Christians are, whose own hard dealings teaches
them suspect the thoughts of others!" (Shakespeare)

LESSON 4

Describe Orally

In this lesson, you are going to stress oral descriptions. State the values of being able to describe well orally. You are going to have five minutes to create mentally a pantomime based on one of the following suggestions. Only three or four main actions are required, but your impersonation should last at least a minute.

1. a fortune teller
2. a grave digger
3. a tennis player
4. a dancing instructor
5. a girl applying cosmetics
6. a butler at a party
7. a tired boxer
8. a burglar
9. a woman buying a hat
10. a cowboy

Volunteers will have the chance to choose a partner, who will describe the action portrayed. After each pair has performed, the success of the partners may be determined by class evaluation.

Exercise 1 (Written)

What factors ensure success in oral description?

LESSON 5

Describe a Person

Read the following paragraph aloud.

He stood fifteen feet from where I sat. I had never seen such a child as this son of Poverty. Two dirty, bony knees protruded through his old, grey tweed trousers. A torn T shirt, once white, now grey, hung limply on his thin, narrow shoulders. His long, matted black hair fell carelessly across his forehead, while two sharp blue eyes stared, panther-like at every passer-by. He saw me watching, and he ambled towards my park bench. As he approached smiling, I noticed a deep pink, jagged scar from eye to mouth on the right side of his grubby face. As I hurriedly looked at the ground to avoid his penetrating gaze, I noticed two sparkling new black shoes on his stubby feet. Then I looked up. He held out a small, rough hand and began laughing foolishly. The stench from his ragged clothes was pungent. As soon as I offered him money, he snatched the coin and ran quickly back to his original post.

Exercise 1 (Oral)

- (a) What is the dominant impression of the paragraph?
- (b) Select three details that contribute to this impression.
- (c) Comment on the author's physical point of view.
- (d) Prove that the author has appealed to several senses.
- (e) Find two figures of speech that contribute to the paragraph's success.
- (f) Pick out ten definite, suggestive words. Why are these words effective?
- (g) It is important in good description that you use the apt word. How would your impression of the boy have changed had he "strutted" instead of "ambled" over to the author? Why is "panther-like" better than "doe-like" in this context?

Exercise 2 (Written)

1. Using your dictionary, explain the exact meaning of each of these words:
 - 1) walk, amble, strut, stride
 - 2) gaze, stare, glance, peer
 - 3) speak, cry, shout, scream, whisper, groan
 - 4) smile, smirk, leer, grin
2. Write an original descriptive paragraph of approximately 150 words based on one of the following:
 - 1) the girl next door
 - 2) the movie star
 - 3) the tramp
 - 4) the salesman
 - 5) the athlete

LESSON 6

Mark and Discuss Your Own Descriptions

Last day you were asked to write a description of a person. Today you will attempt to mark your own paragraph out of 10. Using specific references to the rules for good description, write a comment at the end of the paragraph justifying the mark given.

Discuss the merits and flaws of several of these paragraphs. Read some marked 8; some, 6; some, 4. If, however, everyone marked his paragraph worth 10, have some of these efforts read in class to get an unbiased rating through class discussion.

Exercise 1 (Oral)

1. What values can be gained by your attempting to mark your own creative writing?
2. Give the merits of having discussion in class of the paragraphs written.

Exercise 2 (Written)

Describe what you consider the ideal vacation spot. This treatment can be purely imaginary. Mark the paragraph out of 10 according to your desire to visit the spot because of the appealing descriptions.

Project

Bring to class next day a travel folder or place description from a newspaper or geography textbook.

LESSON 7

Describe a Place

Read the following description aloud.

Picture yourself sunbathing on the warm pink sands of Kaloa beach. Smell the hibiscus, and jasmine blossoms. Hear the natives' guitars softly strumming in time with the deep blue waves that roll shoreward. Taste the delicious smoked amoi and the baked pineapple dali, as the waving palms murmur softly that this is the land of enchantment. For only \$325.00 you too can visit the valley of your dreams. Kaloa calls you. Listen.

Exercise 1 (Oral)

1. Travel folder accounts such as the imaginary one printed above, usually give excellent description of places. Why?
2. From the folder, textbook, or newspaper account that you brought to class, read a good passage of description.
3. (a) Supposing you were writing a travel folder on Florida, give five suggestive adjectives you would use to describe the place.
(b) Name three carefully selected details you would use in your account.

Exercise 2 (Written)

Write a travel folder account telling people of the attractions of some place that you have visited in your province or state. Read several accounts aloud and comment on their effectiveness as inducements to tourists.

LESSON 8**Describe a Person's Character**

A character sketch suggests some of the mental, physical, and spiritual traits of a person and often illustrates or explains these characteristics in an interesting, picturesque manner. Notice that some expository writing forms a part of the descriptive character sketch.

It was Miss Murdstone who was arrived, and a gloomy-looking lady she was; dark, like her brother, whom she greatly resembled in face and voice; and with very heavy eyebrows, nearly meeting over her large nose, as if, being disabled by the wrongs of her sex from wearing whiskers, she had carried them to that account. She brought with her two uncompromising hard black boxes, with her initials on the lids in hard brass nails. When she paid the coachman, she took her money out of a hard steel purse, and she kept the purse in a very jail of a bag which hung upon her arm by a heavy chain, and shut up like a bite. I had never, at that time, seen such a metallic lady altogether as Miss Murdstone was.

David Copperfield

—Charles Dickens

Exercise 1 (Oral)

- Why is the paragraph printed above a good sketch?
- Select the best illustration of character.
- Give the dominant impression of the person described.
- Quote the descriptive details that bear out this impression.
- Why is it wise to stress one particular characteristic more than others?

Exercise 2 (Written)

Write a character sketch of one of the following:

- a girl who is jealous, selfish, domineering, yet beautiful
- a boy who is studious, athletic, popular, yet ugly
- a parent who is strict, suspicious, nagging, yet affectionate.

The sketch must be completed in ten minutes. Volunteers will be asked to read their work, and other pupils will attempt to mark the work out of 10.

Project

Find an example of a good character sketch from your reading experience. Biographies are particularly helpful. Bring the sketch or a copy of it to class next day and be prepared to discuss the merits of the passage.

LESSON 9

Write an Appreciation of a Descriptive Passage I

Read the following descriptions written by great novelists.

- (a) I crossed the staircase landing, and entered the room she indicated. From that room, too, the daylight was completely excluded, and it had an airless smell that was oppressive. A fire had been lately kindled in the damp old-fashioned grate, and it was more disposed to go out than to burn up, and the reluctant smoke which hung in the room seemed colder than the clearer air—like our own marsh mist. Certain wintry branches of candles on the high chimney-piece faintly lighted the chamber; or, it would be more expressive to say, faintly troubled its darkness. It was spacious, and I dare say had once been handsome, but every discernible thing in it was covered with dust and mould, and dropping to pieces. The most prominent object was a long table with a table-cloth spread on it, as if a feast had been in preparation when the house and the clocks all stopped together. An epergne or centrepiece of some kind was in the middle of this cloth; it was so heavily overhung with cobwebs that its form was quite undistinguishable; and, as I looked along the yellow expanse out of which I remember its seeming to grow, like a black fungus, I saw speckled-legged spiders with blotchy bodies running home to it, and running out from it, as if some circumstance of the greatest public importance had just transpired in the spider community.

Great Expectations

—Charles Dickens

- (b) The trees beneath which she sat were singularly battered, rude, and wild, and for a few minutes Mrs. Yeobright dismissed thoughts of her own storm-broken and exhausted state to contemplate theirs. Not a bough in the nine trees which composed the group but was splintered, lopped, and distorted by the fierce weather that there held them at its mercy whenever it prevailed. Some were blasted and split as if by lightning, black stains as from fire marking their sides, while the ground at their feet was strewn with dead fir-needles and heaps of cones blown down in the gales of past years.¹

The Return of the Native

—Thomas Hardy

Exercise 1 (Written)

Write a paragraph of at least 150 words stating why you consider one of the passages an example of good description. Your paragraph of appreciation must be completed for the next class.

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LESSON 10

Write an Appreciation of a Descriptive Passage II

When a student has written on the board the five rules for creating good description, two pupils will read their appreciations based on the two selections read in class last day. One paragraph for each selection followed by a brief discussion should be sufficient to stress the rules for creating good description that even great writers follow.

Read the following passage aloud.

And this is how I see the East. I have seen its secret places and have looked into its very soul; but now I see it always from a small boat, a high outline of mountains, blue and afar in the morning; like faint mist at noon; a jagged wall of purple at sunset. I have the feel of the oar in my hand, the vision of a scorching blue sea in my eyes. And I see a bay, a wide bay, smooth as glass and polished like ice, shimmering in the dark. A red light burns far off upon the gloom of the land, and the night is soft and warm. We drag at the oars with aching arms, and suddenly a puff of wind, a puff faint and tepid and laden with strange odours of blossoms, of aromatic wood, comes out of the still night—the first sigh of the East on my face. That I can never forget. It was impalpable and enslaving, like a charm, like a whispered promise of mysterious delight.¹

Youth

—Joseph Conrad

Exercise 1 (Oral)

The paragraph printed above is an excellent example of dynamic description. A careful analysis of the method used will help you improve your own descriptive ability.

- State the dominant impression Conrad has created.
- How has he achieved unity, coherence, and emphasis?
- Select examples of variety of sentence structure. Explain the advantages of having varied sentence structure in your paragraphs.
- Pick out three examples of good figures of speech and state their contributions to the description.
- What sense-responses has Conrad evoked?
- How has he utilized the descriptive rule regarding physical point of view?
- Find five definite, suggestive words in his account.

Exercise 2 (Written)

Write an appreciation of the paragraph from *Youth* printed above. Include reference to paragraph structure, sentence structure, imagery, and diction.

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Chapter IX

LEARN FROM PROFESSIONAL WRITERS

He writes passionately, because he feels keenly; forcibly, because he conceives vividly; he sees too clearly to be vague. . . .

—JOHN HENRY NEWMAN

- Lesson 1. Understand Your Subject
- Lesson 2. Create a Dominant Impression
- Lesson 3. Select Definite Details
- Lesson 4. Draw Comparisons
- Lesson 5. Arrange Details in Order
- Lesson 6. Use an Especially Significant Detail
- Lesson 7. Choose Action Words
- Lesson 8. Suggest Conflict
- Lesson 9. Create Suspense
- Lesson 10. Make Use of Exaggeration

LESSON 1

Understand Your Subject

One lesson that you can learn from professional writers is the importance of becoming familiar with the subject on which you are writing. In the following sketch of Amyas Leigh, the hero of *Westward Ho!*, the author shows how thoroughly he understands the youth whose character he is describing.

Amyas Leigh was not, saving for his good looks, by any means what would be called nowadays an "interesting" youth, still less a "highly educated" one; for, with the exception of a little Latin, which had been driven into him by repeated blows, as if it had been a nail, he knew no books whatsoever, save his Bible, his Prayer Book, the old *Morte d'Arthur*, and the translation of Las Casas's *History of the West Indies*, lately done into English under the title of *The Cruelties of the Spaniards*. Nevertheless, this ignorant young savage had learnt certain things . . . ; for his training had been that of the old Persians, "to speak the truth and to draw the bow," both of which savage virtues he had acquired to perfection, as well as the equally savage ones of enduring pain cheerfully, and of believing it to be the finest thing in the world to be a gentleman; by which word he had been taught to understand the careful habit of causing needless pain to no human being, poor or rich, and of taking pride in giving up his own pleasure for the sake of those who were weaker than himself. Lastly, he had been for some time past, on account of his extraordinary size and strength, undisputed cock of the school, and the most terrible fighter among all Bideford boys; in which brutal habit he took much delight, and contrived, strange as it may seem, to extract from it good, not only for himself but for others, doing justice among his school-fellows with a heavy hand, and succouring the oppressed and afflicted; so that he was the terror of all the sailor-lads, and the pride and stay of all the town's boys and girls, and hardly considered that he had done his duty in his calling if he went home without beating a big lad for bullying a little one.

Exercise 1 (Oral)

1. What characteristics of Amyas are revealed in this passage?
2. Explain the comparison used by the author to make part of the first sentence emphatic.
3. Point out the connective words that help to make the passage coherent.
4. Prove that the passage has unity.
5. What evidence is there that the writer did understand his subject?

Exercise 2 (Written)

Write a character sketch of yourself, but do not use your real name. When all the sketches have been collected and are read aloud, see how many of your class-mates you can recognize.

LESSON 2

Create a Dominant Impression

Professional writers understand the importance of looking at and thinking about their subject long enough to select some important feature that seems to characterize the whole. The following word-picture of old London Bridge, written in 1851, shows how effective a description can be when the writer does not try to give all the details, but selects those that reinforce a single dominant impression.

A strange kind of bridge it was; huge and massive, and seemingly of great antiquity. It had an arched back, like that of a hog, a high balustrade, and at either side, at intervals, were stone bowers, bulking over the river, but open on the other side, and furnished with a semi-circular bench. Though the bridge was wide, very wide, it was all too narrow for the concourse upon it. Thousands of human beings were pouring over the bridge. But what chiefly struck my attention was a double row of carts and wagons, the generality drawn by horses as large as elephants, each row striving hard in a different direction, and not unfrequently brought to a standstill. Oh, the cracking of whips, the shouts and oaths of the carters, and the grating of the wheels upon the enormous stones that formed the pavement! In fact, there was a wild hurly-burly upon the bridge which nearly deafened me. But, if upon the bridge was a confusion, below it there was a confusion ten times confounded. The tide, which was fast ebbing, obstructed by the immense piers of the old bridge, poured beneath the arches with a fall of several feet, forming in the river below as many whirlpools as there were arches. Truly tremendous was the roar of the descending waters, and the bellow of the tremendous gulfs, which swallowed them for a time, and then cast them forth foaming and frothing.

Exercise 1 (Oral)

1. Select the two words in the first sentence that suggest the dominant impression that the writer wishes to convey to his reader.
2. Point out other details in the paragraph that help to reinforce this impression.
3. How does the writer impress upon his reader the fact that the tremendous size of the bridge is matched by the tremendous noise?
4. Show that the passage is unified and coherent.
5. How does the alliteration help to make the conclusion of the paragraph emphatic?

Exercise 2 (Written)

Assume that you are going to present an award to an outstanding student in your school. Prepare a short speech in which you attempt to convey to your listeners the impression of this student's remarkable ability—academic, athletic, and social.

LESSON 3

Select Definite Details

Professional writers know that it is necessary to give definite details in order to bring a scene to life. Notice the powerful realism of Carlyle's description of the Black Country (the part of Staffordshire and Warwickshire blackened by the coal and iron trades) as he observed it in 1824.

A space perhaps of thirty square miles to the north covered over with furnaces, rolling-mills, steam-engines, and sooty men. A dense cloud of pestilential smoke hangs over it, blackening even the grain that grows upon it; and at night the whole region burns like a volcano spitting fire from a thousand tubes of brick. But oh! the wretched hundred and fifty thousand mortals that grind out their destiny there! In the coal-mines they were literally naked, many of them, all but trousers; black as ravens; plashing about. In the iron-mills it was little better: blast-furnaces were roaring like the voice of many whirlwinds all around; the fiery metal was hissing through its moulds, or sparkling and spitting under hammers of a monstrous size, which fell like as many little earthquakes. Here they were wheeling charred coals, breaking their iron-stone, and tumbling all into their fiery pit; there they were turning and boring cannon with a hideous shrieking noise such as the earth could hardly parallel; and through the whole, half-naked demons pouring with sweat and besmeared with soot were hurrying to and fro in their red night-caps and sheet-iron breeches, rolling or hammering or squeezing their glowing metal as if it had been wax or dough. Yet on the whole I am told that they are very happy; they make forty shillings or more per week, and few of them will work on Monday.

Exercise 1 (Oral)

1. What impression does the writer wish to convey?
2. List the details used by the author to achieve his purpose.
3. Select three particularly vivid expressions that help to suggest the dominant impression.
4. Point out four comparisons used by the writer to make his description emphatic.
5. What connective words has the writer used to make the paragraph coherent?

Exercise 2 (Written)

Assume that you have been asked to write an article for the school newspaper. Choose as your subject some memorable event and by selecting vivid details, describe it so forcefully that your reader will feel that he is actually witnessing it.

LESSON 4

Draw Comparisons

One way in which you can help your reader understand your subject is to compare it to something with which he is already familiar. Notice the comparisons used by Dickens in the following description of the Maypole Inn to help his reader see it clearly.

Its windows were old diamond-pane lattices, its floors were sunken and uneven, its ceilings blackened by the hand of Time, and heavy with massive beams. Over the doorway was an ancient porch, quaintly and grotesquely carved; and here on summer evenings the more favoured customers smoked and drank—ay, and sang many a good song too, sometimes—reposing on two grim-looking high-backed settles, which, like the twin dragons of some fairy tale, guarded the entrance to the mansion.

In the chimneys of the disused rooms swallows had built their nests for many a long year, and from earliest spring to latest autumn whole colonies of sparrows chirped and twittered in the eaves. There were more pigeons about the dreary stable-yard and outbuildings than anybody but the landlord could reckon up. The wheeling and circling flights of runts, fantails, tumblers, and pouters, were perhaps not quite consistent with the grave and sober character of the building, but the monotonous cooing, which never ceased to be raised by some among them all day long, suited it exactly, and seemed to lull it to rest. With its overhanging storeys, drowsy little panes of glass, and front bulging out and projecting over the pathway, the old house looked as if it were noddling in its sleep. . . . The bricks of which it was built had originally been a deep dark red, but had grown yellow and discoloured like an old man's skin; the sturdy timbers had decayed like teeth; and here and there the ivy, like a warm garment to comfort it in its age, wrapt its green leaves closely round the time-worn walls.

Exercise 1 (Oral)

1. Point out the details used by the writer to convey the impression of age.
2. Select four or five comparisons that help to make the description effective.
3. What does the author gain by mentioning the flying of the pigeons—a detail which, he admits, is not “consistent with the grave and sober character of the building”?
4. Select three words that suggest their meaning by their sound. What is the value of using such words?
5. How does the long sentence at the end of the second paragraph make an effective conclusion to the passage?

Exercise 2 (Written)

Think of all the different moods you have experienced during the past month and try to suggest them in a paragraph by comparing them to different kinds of weather.

LESSON 5

Arrange Details in Order

Professional writers realize that the reader-writer contract requires them to arrange their material in an orderly fashion. Observe the arrangement used by Defoe in the following description of Robinson Crusoe's dress.

I had a great high shapeless cap, made of goat's skin, with a flap hanging down behind, as well to keep the sun from me as to shoot the rain off from running into my neck; nothing being so hurtful in these climates as the rain upon the flesh, under the clothes.

I had a short jacket of goat's skin, the skirts coming down to about the middle of my thighs; and a pair of open-kneed breeches of the same. The breeches were made of the skin of an old he-goat, whose hair hung down such a length on either side, that, like pantaloons, it reached the middle of my legs. Stockings and shoes I had none, but had made me a pair of some-things, I scarce know what to call them, like buskins, to flap over my legs, and lace on either side like spatterdashes; but of a most barbarous shape, as indeed were all the rest of my clothes.

I had on a broad belt of goat's skin dried, which I drew together with two thongs of the same, instead of buckles; and in a kind of a frog on either side of this, instead of a sword and a dagger, hung a little saw and a hatchet, one on one side, one on the other. I had another belt, not so broad, and fastened in the same manner, which hung over my shoulder; and at the end of it, under my left arm, hung two pouches, both made of goat's skin too; in one of which hung my powder, in the other my shot. At my back I carried my basket, on my shoulder, my gun, and over my head, a great clumsy ugly goat-skin umbrella, but which, after all, was the most necessary thing I had about me, next to my gun.

Exercise 1 (Oral)

1. Justify the division of this passage into three paragraphs.
2. What other evidence is there that the author understands the importance of arranging details in order?
3. Point out expressions used to guide the reader's thoughts so that he can follow the description easily.
4. Select words or phrases that would not have been used if this passage had been written last year instead of more than two hundred years ago.
5. The length of the last paragraph indicates that the author wanted to give emphasis to the parts of Crusoe's dress described in it. Why should these items be emphasized?

Exercise 2 (Written)

Taking care to arrange the details in order, describe either an experiment that you have performed in science class or a project that you have completed in some other class.

LESSON 6**Use an Especially Significant Detail**

Professional writers often add force to a story by calling attention to a single significant detail. Notice how Frederick W. Robertson has used this device in the following story about the red thread of honour.

A detachment of troops was marching along a valley, the cliffs overhanging which were crested by the enemy. A sergeant with eleven men chanced to become separated from the rest by taking the wrong side of a ravine, which they expected soon to terminate, but which suddenly deepened into an impassable chasm. The officer in command signalled to the party an order to return. They mistook the signal for a command to charge; the brave fellows answered with a cheer, and charged. At the summit of the steep mountain was a triangular platform, defended by a breastwork, behind which were seventy of the foe. On they went, charging up one of those fearful paths, eleven against seventy. The contest could not long be doubtful with such odds. One after another they fell—six upon the spot, the remainder hurled backwards; but not until they had slain nearly twice their own number.

There is a custom, we are told, amongst the hillsmen, that when a great chieftain of their own falls in battle, his wrist is bound with a thread either of red or green, the red denoting the highest rank. According to custom, they stripped the dead and threw their bodies over the precipice. When their comrades came they found their corpses stark and gashed; but round both wrists of every British hero was twined the red thread!

Exercise 1 (Oral)

1. Outline the story in your own words.
2. What details given in the first paragraph suggest the bravery of the sergeant and his eleven men?
3. Justify the division of the story into two paragraphs.
4. How has the writer made his story unified and coherent?
5. Show that the author understands the principle of emphasis.

Exercise 2 (Written)

The directors of motion pictures and of television plays often make use of an especially significant detail to reveal something of interest or importance. Sometimes

that detail is a clue that leads to the solution of a mystery; sometimes it is a piece of evidence which reveals that a suspected coward died bravely; sometimes it is a gesture that indicates recognition, fear, guilt, or love; sometimes it is a fact suggesting the fate that the future holds in store. A scene in one outstanding motion picture shows the two main characters standing on the deck of an ocean liner, smiling and making plans for the years ahead; as they move from the railing, the spectator sees a life-preserver bearing the name of the ill-fated *Titanic*.

Write a brief story in which you make use of one especially significant detail to inform, to amuse, or to surprise your reader. When these stories have been read aloud, take a vote to decide which story the class considers most successful.

LESSON 7

Choose Action Words

In telling a story, it is important to hold your reader's interest by keeping the narrative moving at a lively pace. Notice how Michael Scott has created the impression of rapid movement by using many action words in the following account of the defeat of the pirates.

By this time all hands were on deck; the boat alongside had been swamped by the cold shot that had been hove crashing through her bottom, when down came a shower from the surcharged clouds, or waterspout—call it what you will—that absolutely deluged the decks, the scuppers being utterly unable to carry off the water. So long as the pirates fought in a body, I had no fear, as, dark as it was, our men, who held together, knew where to strike and thrust, but when the torrent of rain descended in bucketfuls, the former broke away, and were pursued singly into various corners about the deck, all escape being cut off from the swamping of their boat. Still they were not vanquished and I ran aft to the binnacle, where a blue light was stowed away—one of several that we had got on deck to burn that night, in order to point out our whereabouts to the *Firebrand*. I fired it, and, rushing forward, cutlass-in-hand, we set on the gang of black desperadoes with such fury, that after killing two of them outright, and wounding and taking prisoners seven, we drove the rest overboard into the sea, where the small-armed men, who by this time had tackled to their muskets, made short work of them, guided as they were by the sparkling of the dark water, as they struck out and swam for their lives. The blue light was immediately answered by another from the corvette, which lay about a mile off; but before her boats, two of which were immediately armed and manned, could reach us, we had defeated our antagonists, and the rain had increased to such a degree that the heavy drops, as they fell with a strong rushing noise into the sea, flashed it up into one entire sheet of fire.

Exercise 1 (Oral)

1. How does the author arouse the reader's interest at the beginning of the paragraph?
2. Describe the fight between the sailors and the pirates.
3. Point out the action words used by the author to create the impressions of movement and excitement.
4. Show that the structure of the sentences helps to reinforce these impressions.
5. How has the writer made the conclusion emphatic?

Exercise 2 (Written)

Write a paragraph describing some outdoor sport or activity in which you have participated. Use as many action words as you require to make your reader feel the movement and excitement that you experienced.

LESSON 8

Suggest Conflict

Professional writers know that one way to keep readers interested is to suggest a struggle or conflict. In the following extract from Blackmore's *Lorna Doone*, John Ridd describes the London of 1683. Notice how interest is heightened by the sense of antagonism existing between Ridd and the people thronging the streets of the city.

And after all, it was not worth seeing, but a very hideous and dirty place, not at all like Exmoor. Some of the shops were very fine, and the signs above them finer still, so that I was never weary of standing still to look at them. But in doing this there was no ease; for before one could begin almost to make out the meaning of them, either some of the wayfarers would bustle, and scowl, and draw their swords, or the owner, or his apprentice boys, would rush out and catch hold of me, crying, "Buy, buy, buy! What d'ye lack, what d'ye lack? Buy, buy, buy!"

The only things that pleased me much were the river Thames, and the hall and church of Westminster, where there are brave things to be seen, and braver still to think about. But whenever I wandered in the streets, what with the noise the people made, the number of the coaches, the running of the footmen, the swaggering of great courtiers, and thrusting aside of everybody, many and many a time I longed to be back among the sheep again, for fear of losing temper. They were welcome to the wall for me, as I took care to tell them, for I could stand without the wall, which perhaps was more than they could do. Though I said this with the best intention, meaning no discourtesy, some of them were vexed at it; and one young lord, being flushed with drink, drew his sword and made at me. But I struck it up

with my holly stick, so that it flew on the roof of a house, then I took him by the belt with one hand, and laid him in the kennel. This caused some little disturbance: but none of the rest saw fit to try how the matter might be with them.

Exercise 1 (Oral)

1. How does the first sentence prepare the reader for the suggestion of conflict that is presented later in the passage?
2. What did John Ridd dislike most about London?
3. Point out words used by the writer to create the impression of bustling activity.
4. Besides the word "kennel", an old-fashioned term for "gutter", what other evidence is there that this episode took place many years ago?
5. Point out a connecting word that is used three times to introduce opposing ideas. How does this arrangement of ideas help to reinforce the suggestion of conflict?

Exercise 2 (Written)

Write a paragraph in which you tell of your efforts to make your way through a crowd. Hold your reader's interest by selecting details and choosing words that suggest a conflict.

LESSON 9

Create Suspense

Professional writers often entertain their readers by creating suspense. They place the hero in a dangerous situation and describe his efforts to escape. The reader follows the story eagerly, hoping that the hero will succeed. In the following passage, notice that Defoe has maintained suspense by describing how desperately Robinson Crusoe had to struggle to reach land after the shipwreck.

Nothing can describe the confusion of thought which I felt when I sank into the water; for though I swam very well, yet I could not deliver myself from the waves so as to draw breath, till a raging wave, mountain-like, having driven me, or rather carried me, a vast way on towards the shore, and having spent itself, went back and left me upon the land almost dry, but half dead with the water I took in. I had so much presence of mind, as well as breath left, that, seeing myself nearer the main land than I expected, I got upon my feet, and endeavoured to make on towards the land as fast as I could, before another wave should come and take me up again. But I soon found it was impossible to avoid it; for I saw the sea come after me as high as a great hill, and as furious as an enemy, which I had no means or strength to contend with; my business was to hold my breath and raise myself upon the water, if I could; and so, by swimming, to preserve my breathing and pilot towards the shore, if possible; my greatest concern now

being that the sea, as it would carry me a great way towards the shore, when it came on, might not carry me back again with it when it gave back towards the sea. . . . Now, as the waves were not so high as at first, being near land, I held my hold till the wave abated, and then fetched another run, which brought me so near the shore that the next wave, though it went over me, did not so swallow me up as to carry me away; and the next run I took I got to the main land, where, to my great comfort, I clambered up the cliffs of the shore and sat me down upon the grass, free from danger and quite out of the reach of the water.

Exercise 1 (Oral)

1. In your own words, describe Crusoe's struggle with the waves.
2. How does the writer create suspense at the very beginning of the paragraph?
3. How does he succeed in maintaining suspense throughout the rest of the passage?
4. What phrase in the last sentence makes it clear that Crusoe has succeeded in his struggle? Why is this phrase placed so close to the end of the paragraph?
5. Explain why greater suspense would have been created if this passage had been written in the third person.

Exercise 2 (Written)

Think of a story that you have read in which the author succeeded in creating suspense. In your own words, write an account of the most exciting incident in that story.

LESSON 10

Make Use of Exaggeration

Professional writers often amuse their readers by making use of exaggeration. The following adventure of Baron Munchausen, related by Raspe, is an example of exaggeration so gross that it makes the reader smile.

I went on; night and darkness overtook me. No village was to be seen. The country was covered with snow, and I was unacquainted with the road.

Tired, I alighted, and fastened my horse to something like a pointed stump of a tree, which appeared above the snow. For the sake of safety I placed my pistols under my arm and lay down on the snow, where I slept so soundly that I did not open my eyes till full daylight. It is not easy to conceive my astonishment to find myself in the midst of a village, lying in a churchyard; nor was my horse to be seen, but I heard him soon after neigh somewhere above me. On looking upward I beheld him hanging by his bridle to the weathercock of the steeple.

Matters were now very plain to me; the village had been covered with snow overnight; a sudden change of weather had taken place; I had sunk

down to the churchyard whilst asleep, gently, and in the same proportion as the snow had melted away; and what in the dark I had taken to be a stump of a little tree appearing above the snow, to which I had tied my horse, proved to have been the cross or weathercock of the steeple!

Without long consideration I took one of my pistols, shot the bridle in two, brought down the horse, and proceeded on my journey.

Exercise 1 (Oral)

1. Justify the division of the passage into four paragraphs.
2. Explain the impossibility of the story.
3. Why does the author give no suggestion of exaggeration at the beginning of the story?
4. How does the sentence structure of the third paragraph help to reinforce the matter-of-fact impression?
5. What is the effect of the last sentence?

Exercise 2 (Written)

Amuse your reader by telling him a "tall" story about the fish "that got away" or about the money you "used to have" or about the strength of your uncle "who lives in another city".

Chapter X

SAVE YOUR READER'S TIME

Easy writing's curst hard reading.

—RICHARD BRINSLEY SHERIDAN

Lesson 1. Leave Out Unnecessary Words I

Lesson 2. Leave Out Unnecessary Words II

Lesson 3. Use Precise Words

Lesson 4. Reduce Clauses to Phrases or Single Words

Lesson 5. Use Demonstrative Pronouns

Lesson 6. Set Up Signposts

LESSON 1

Leave Out Unnecessary Words I

Many sentences can be made more emphatic by reducing the number of words in them. In this chapter, you will have the opportunity of learning how to practise economy in speaking and writing. When you have mastered the art of concise expression, you will be able to save considerable time for your reader and for yourself.

Learn to strike out useless words. In the following sentences, the italicized words are unnecessary.

He intends to come *and* visit us sometime.

They were discussing *about* the final examinations.

He said that if that happened *that* he would leave school.

John can sit *in* between Harry and Joe.

Exercise 1 (Oral)

Tell which words are unnecessary in the following sentences and explain why they are unnecessary.

1. I reached the town at about four o'clock.
2. He has a tiny little puppy.
3. Her only day off is on Wednesday.
4. That little valve it regulates the flow of water.
5. I think that he is inside of the house.
6. I believe that if you ask her to go that she will go.
7. Tom and his brother they broke the window.
8. Where are you going to?
9. When the storm broke, the men quickly dashed for shelter.
10. I wish you would come over to my house tonight.

Exercise 2 (Written)

Rewrite the following sentences leaving out any unnecessary words.

1. They should have a daily practice every day for the next three weeks.
2. I am afraid that we must, I fear, leave immediately, without delay.
3. He was completely deaf and could not hear at all.
4. The little girl had two beautiful brown eyes.
5. She is an immigrant from a foreign country.
6. It is clearly evident that they have failed.
7. He wrote to the effect that he was ill and needed money.
8. Because of the fact that he was weakened from hunger, he could not lift the plank.
9. She was wearing a very unique hat.
10. The stingy miser lived alone in solitude.

Exercise 3 (Oral)

Explain why the words that you left out when you rewrote the sentences in Exercise 2 are unnecessary.

LESSON 2

Leave Out Unnecessary Words II

In addition to avoiding the repetition of ideas, useless prepositions, and unnecessary conjunctions, omit unnecessary adjectives and preliminary phrases.

Her two red lips parted in a bright sparkling smile.

Her lips parted in a sparkling smile.

We wish to say that we do not know. . . .

We do not know. . . .

Exercise 1 (Oral)

Discuss the following sentence. "In these days of pictorial magazines, motion pictures, and television, the writer does not need the adjective as Dickens needed it."

Exercise 2 (Written)

Rewrite the following sentences leaving out any unnecessary words.

1. I should like to point out that this statement is false.
2. Without making any noise, we silently entered the house.
3. The blue veins stood out on the man's hands.
4. In the feeble, flickering, pale yellow light of the candle I could see his hand.
5. All this air contains some water vapour in it.
6. The tall green pine trees stretched up to the sky.
7. I wish to state that I have not yet received them.
8. He was a terrible, dreadful monster.
9. They lived a quiet, peaceful life in the valley between the hills.
10. I should like to say that this is a very happy, joyous moment for me.

Exercise 3 (Oral)

Substitute a single verb for each of the following:

- | | |
|--------------------------|-------------|
| 1. Go out of | 5. Go into |
| 2. Go away | 6. Go up |
| 3. Go forward | 7. Go back |
| 4. Go on hands and knees | 8. Go down. |

Exercise 4 (Written)

Assume that you are applying for a position advertised in the newspaper. Write the first paragraph of the letter taking care to avoid any unnecessary preliminary phrases.

LESSON 3

Use Precise Words

Practise economy in speaking and writing by substituting a single precise word for a long expression. Instead of speaking of "a driver who breaks all the traffic rules", say "a reckless driver".

Exercise 1 (Oral)

Use a single word to express each of the following:

1. A person with whom one exchanges letters.
2. A country that fights on one's own side in a war.
3. A book that gives the meanings of words.
4. An opening in the side of a building to let in light and air.
5. A man who translates speeches into another language.
6. A book that contains information about almost all subjects.
7. A cheerful person who believes that things will always turn out well.
8. A person who prepares the meals served in a restaurant.
9. A person who robs another.
10. A barrier to be leaped over in racing.

Exercise 2 (Written)

Practise economy in writing by composing five sentences in which you substitute a noun for each of the following expressions.

1. A story in which a moral is taught.
2. A light boat, of birch bark, canvas, or thin wood, having a sharp prow at each end, and propelled by paddle.
3. A cap with pitted surface, worn on the end of the finger to afford protection while sewing.
4. An article of furniture consisting of a flat, slab-like top, supported by one or more legs.
5. A vehicle for road travel moved by a source of power within itself.

Exercise 3 (Oral)

Explain why economy of expression is important in writing examinations, business letters, business reports, and advertisements.

Exercise 4 (Written)

The following colloquial expressions do not obey the principle of economy. Express the meaning of each one in a single word.

1. Throw in the sponge
2. Take forty winks

3. Sling mud
4. Smell a rat
5. Beat the drum for
7. Blow you own horn
8. Throw cold water on
9. Pull the wool over one's eyes
10. Give the cold shoulder

LESSON 4

Reduce Clauses to Phrases or Single Words

It is often possible to make your writing more concise by reducing clauses to phrases or single words.

She is convinced *that he is sincere*.

She is convinced of *his sincerity*.

He had nothing left but a few nails *that were rusty*.

He had nothing left but a few *rusty* nails.

Exercise 1 (Oral)

Substitute a phrase or a single word for each of the italicized clauses in the following sentences.

1. The girl wore a green dress *that was made of silk*.
2. My uncle has a garden *in which he grows vegetables*.
3. He was certain *that you would help him*.
4. The tray, *which was made of wood*, was very old.
5. She was asleep *before the sun had set*.

Exercise 2 (Written)

Rewrite each of the following sentences, expressing the thought as concisely as possible.

1. The boy who is wearing the red sweater is my brother.
2. That lady is an artist who is very talented.
3. The boy admitted that he was wrong.
4. It is a book that has many uses.
5. He met her when she arrived at the station.
6. Turn left when you come to the corner of Main Street.
7. The old man kept talking while the play was going on.
8. You should not include words that are not necessary.
9. I shall be glad to discuss it at any time that is convenient.
10. After the game was over, they went home.

Exercise 3 (Oral)

Name the place to which each of the following clauses refers:

1. Where fruit trees grow
2. Where historical relics are shown
3. Where automobiles are kept
4. Where water is stored
5. Where people are buried
6. Where wild animals are kept
7. Where bees are kept
8. Where television programmes are produced
9. Where soldiers are stationed
10. Where fish are kept.

Exercise 4 (Written)

Using only fifty words, write a paragraph describing your class-room. When several paragraphs have been read aloud, take a vote to determine which one gives the clearest and most complete picture.

LESSON 5**Use Demonstrative Pronouns**

Compare the following sentences and explain the work done by the italicized pronoun.

1. Would you like some of the candies from this box?
2. Would you like some of *these*?

The pronoun *that* is used to save words by pointing out the thing referred to is a demonstrative pronoun.

THE FORMS OF THE DEMONSTRATIVE PRONOUN

| <i>To Point Out</i> | <i>Singular</i> | <i>Plural</i> |
|---------------------|-----------------|---------------|
| Things near at hand | this | these |
| Things more remote | that | those |

These same forms may be used as demonstrative adjectives. When they are so used, they are accompanied by the nouns that they modify.

This book is very old.

Exercise 1 (Oral)

Say whether the italicized forms in the following sentences are demonstrative pronouns or demonstrative adjectives.

1. *This* exercise is simple.
2. *That* will do.

3. Now I know why you wanted *these* letters.
4. *Those* apples are delicious.
5. *This* is the place.
6. What is *that*?
7. Do you like *these*?
8. I prefer *those*.
9. *That* boy is a very good student.
10. *That* is enough.

Exercise 2 (Written)

Practise economy in writing by substituting demonstrative pronouns for the italicized expressions in the following sentences.

1. *The book here beside me* is my book.
2. *The television set over there* seems to be the best television set.
3. Would you like to try *the string beans here in front of me*?
4. I hope they are as good as *the string beans we had last week*.
5. *The ache I had in my tooth last night* was the worst toothache I have ever had.

Exercise 3 (Oral)

1. Explain why it would be wrong to use the demonstrative pronoun "this" in sentence 2 of Exercise 2.
2. Select the expression in sentence 4 that makes it impossible to use the demonstrative pronoun "these".
3. How do the demonstrative pronouns used in sentences 1 and 2 differ from those used in sentences 3 and 4?
4. What are the words represented by the demonstrative pronoun "those" in question 3 of this Exercise?
5. Explain how some people misuse the personal pronoun "them" as a demonstrative pronoun or as a demonstrative adjective.

Exercise 4 (Written)

Write a paragraph in which you contrast this month with some other month.

LESSON 6

Set Up Signposts

In Chapter VI, you learned how to guide your reader's thought. If he is to follow the pattern of your thinking easily and rapidly, you must set up signposts to help him.

In narrative writing, you can use signposts that show him the time relation of the various events of the story. In descriptive writing, you can use signposts that show him the space relation of the objects being described.

Exercise 1 (Oral)

In the following paragraph, the author tells of the pursuit of a mysterious white deer. Notice the signposts that he has set up to help his reader follow the events easily and quickly.

All that day he followed the Buck. At supper he ate the last of his meat. At breakfast the next morning the remains of some shortbread were finished and his last drop of tea. At lunch he drank hot water with a few scraps and crumbs. He still had some flour and pork, salt and baking powder which supplied the bread for supper. That night the White Buck again woke him up and spoke from the circle of the firelight.¹

1. How much time is covered in this paragraph?
2. List the events that are outlined.
3. Point out the expressions that the author has used as signposts to indicate to his reader the time that was passing as these events took place.

Exercise 2 (Written)

Write a paragraph outlining the events that take place at one of the following: a track meet, a special assembly, a meeting of one of the school's clubs.

Exercise 3 (Oral)

In the following passage from *The Last Days of Pompeii*, the writer has set up signposts to help his reader see this picture of the Roman amphitheatre clearly and quickly.

On the upper tier (but apart from the male spectators) sat the women, their gay dresses resembling some gaudy flower-bed; it is needless to add that they were the most talkative part of the assembly; and many were the looks directed up to them, especially from the benches appropriated to the young and the unmarried men. On the lower seats round the arena sat the more highborn and wealthy visitors—the magistrates and those of senatorial or equestrian dignity: the passages which, by corridors at the right and left, gave access to these seats, at either end of the oval arena, were also the entrances for the combatants. Strong palings at these passages prevented any unwelcome eccentricity in the movements of the beasts, and confined them to their appointed prey. Around the parapet which was raised above the arena, and from which the seats gradually rose, were gladiatorial inscriptions, and paintings wrought in fresco, typical of the entertainments for

¹From *The Castle Buck* by Phil H. Moore, published by Longmans Canada Limited.

which the place was designed. Throughout the whole building wound invisible pipes, from which, as the day advanced, cooling and fragrant showers were to be sprinkled over the spectators.

1. Point out the signposts used by the writer.
2. Explain how they help the reader.

Exercise 4 (Written)

Write a description of one of these: a super-market, a gasoline station, a church, a farm.

PART TWO

CREATIVE COMPOSITION

Chapter XI

KEEP A JOURNAL

You know yourself that you are different from any other person in the world. Your writing, then, is bound to be different from that of all others if it is a true product of yourself and not a mechanical copy of another's idea.¹

—E. A. SOUTHWELL

- Lesson 1. Examine Your Life
- Lesson 2. Be Aware
- Lesson 3. Be Interesting
- Lesson 4. Be Imaginative
- Lesson 5. Be Reflective
- Lesson 6. Be Emotional
- Lesson 7. Be Sincere
- Lesson 8. Be Active, Not Passive
- Lesson 9. Be Accurate

¹*From Working With Words published by Longmans, Green & Co.*

LESSON 1

Examine Your Life

The unexamined life is not worth living.

—SOCRATES

Perhaps the famous ancient Greek philosopher exaggerated unforgivably; still, there is a good deal of sound suggestion in his statement. What do you think Socrates meant?

An examination of one's life such as he suggested involves the powers of observation, imagination, reflection, and emotional response. What can be gained by utilizing these powers? These same powers are used by a person looking over last summer's photographs. Why is it more pleasurable to reflect and respond emotionally to these pictures than merely to observe them? Why do you enjoy looking at your own collection of photographs more than at a friend's set?

Yes, you enjoy examining your life. Moreover, a normal human being is incapable of merely passively observing. Think of an accident! Do you run to the scene merely to observe? Can you keep from responding emotionally? Think of the football game last Friday. Were you merely a passive observer? If you were, you probably present a dull personality to your acquaintances. Enjoy yourself, give your life meaning, and interest your friends: in other words, examine your life!

You are going to examine your life in a more tangible form than perhaps you are accustomed to doing. You are going to write a journal. What is a journal?

A journal is a day-by-day chronicle, usually personal in nature, in which every article or event is entered.

Give another more common name for this type of communication. Modify the definition for more practical purposes. Set the limits to what your one-month journal will contain.

Procedure:

1. Keep a separate notebook for your journal.
2. Date each page.
3. Do not attempt to fill the book.
4. Organize by discriminate selecting to prove that your life is worth living.
5. Observe, reflect, and respond emotionally.

Perhaps before you begin you would enjoy reading some passages from famous journalists. The "prince of diarists" Samuel Pepys (1633-1703) chronicled the fire, the plague, the Dutch war, the London amusements, and the political events of his day. His carefully-kept record extended from January 1, 1660 to May 31, 1669.

25th (Christmas Day) To church in the morning, and there saw a wedding in the church, which I have not seen many a day; and the young

people so merry one with another! and strange to see what delight we married people have to see these poor fools decoyed into our condition, every man and woman gazing and smiling at them.

Other famous journalists were John Evelyn, Jonathan Swift, Fanny Burney, and John Wesley. These people recollected and recorded those items of their experiences which made their lives worth living.

Exercise 1 (Oral)

Recount to the class some incident that has occurred since your return to school that has some personal significance for you. Try to be interesting.

Exercise 2 (Written)

Find a brief newspaper article which merely records passively some event; for example,

HURRICANE CONNIE OVER CARIBBEAN

San Juan, Puerto Rico, Aug. 6.

Hurricane Connie, the third of 1955, churned over the Atlantic today along a north-westerly path, by-passing Puerto Rico, the Virgin Islands, and the Leeward group.

Rewrite the incident you found, creating an interesting account because of your powers of observation, reflection, and emotional response.

LESSON 2

Be Aware

Holmes drew one of the chairs into a corner and sat silent, while his eyes travelled round and round and up and down, taking in every detail of the apartment.¹

“The Speckled Band”

—Sir Arthur Conan Doyle

Everyone enjoys a detective story principally because of the amazing powers of observation the sleuth possesses. He alone notices the broken toenail, the mint-flavoured chewing gum, the red Kleenex, the three-legged dog, the . . . but enough of this. Repeat some incident from your favourite detective story illustrating the leading character's powers of observation.

Remember the wonderful powers of observation Sherlock Holmes displayed in the

¹*Reproduced by permission of Sir Arthur Conan Doyle Estates.*

Doyle stories? Remember his question to his good friend Dr. Watson and Watson's answer:

"I imagine that you saw all that I did?"

"I saw nothing remarkable."

Most of you fall into Dr. Watson's category. You observe a great deal, but you record clearly very few of the significant details. In this lesson, however, you are going to exercise your powers of observation, and in the following lesson you will learn to select and record what is significant in your observations. Such exercises will help you immeasurably in your September journal project.

Since all that enters your mind flows through your five senses, it is imperative that you become more observant.

Exercise 1 (Oral)

1. Be silent for one minute. After this interval, tell of at least five distinct sounds heard in the room.
2. Suggest what you consider the three best tests of observation.

Exercise 2 (Written)

1. Write detailed instructions about finding some building in your city or town. Two pupils read their accounts. The instructions will be repeated slowly to the class. You then have a limited time to write an account of the exact directions given.
2. Find a passage of prose that suggests that the writer is an accurate observer. Underline the expressions which indicate keen observation.

Project

Two pupils are assigned the task of preparing a tray of ten assorted objects to be placed on the teacher's desk. Every member of the class will file by the desk; then return to his seat. As soon as the pupil reaches his seat, he may begin listing the objects he observed. Care should be taken to ensure the impossibility of viewing the tray from the class seats. One large piece of cardboard is sufficient to block the view of the pupils while they are seated.

LESSON 3

Be Interesting

By now most of you have learned to observe accurately. Name five jobs that require accurate observation.

Read the following accounts carefully.

- a) I went down-town and saw the usual crowds of people. Everywhere I turned I saw strange people. Their faces were all very different. Even their clothing provided contrasts.

- b) I ambled along the dirty down-town streets. Amidst the crowd of people I noticed a tiny, crippled boy hobbling along on crutches. A huge, swarthy man almost knocked the boy off balance, and for a moment I held my breath. The man uttered a violent curse.

Which is the better passage? Why?

This lesson will stress the process of selecting from your observations. You will admit that many items in your journal at this time provide dull reading. From now on you will attempt to write in a manner that will command class interest. You will, in other words, select the most interesting observations from the vast panorama your senses communicate to your mind.

Factors that arouse interest:

Why do you enjoy listening to one person tell a story more than another? Why is it that during lunch hour certain people always have an audience, while others cannot get even one person to listen? Let us be honest. Some people are dull; others are interesting. The following are factors that contribute to your interest value. Learn them well.

- | | |
|--------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. Enthusiasm | Unless you are interested in the subject at hand, you cannot communicate interest. |
| 2. Originality | Little in the way of content is original, but your point of view, your style can be original. |
| 3. Selection | Any long account is boring. Select the most effective details or ideas and stress them. |
| 4. Reader identification | To be a truly interesting person, you must attract the other person by questioning or by relating experiences with which he can associate himself. |
| 5. Emotional content | Feelings are universal. You may create a mood of suspense, disgust, sadness, and so on; the other person cannot help experiencing your mood if you speak or write effectively. |

Exercise 1 (Oral)

Hold up to the class a large coloured picture from a magazine. Describe the picture in detail. Copy on the board the oral observations your class-mates make. When the list includes fifteen details, select the five most interesting observations. Tell why these are the most interesting.

Exercise 2 (Written)

Describe as accurately as possible in an interesting manner:

- a) the taste of orange marmalade or strawberry jam

- b) the feel of sandpaper or velvet
- c) the smell of burning leaves or frying bacon
- d) the sound of a rifle shot or crickets
- e) the sight of Niagara Falls or a spring garden.

LESSON 4

Be Imaginative

In the last lesson, you stressed selective observation to gain reader interest. What happens when these sense observations reach the mind? Yes, pictures are formed. Moreover, the mind creates associations and comparisons from the selected observations and as a result, new ideas and mental experiences are born. This process of picture-making, comparing, and inventing is called imagination.

Read the following descriptions.

- A. I tore the bright paper from the candy bar and tasted its goodness.
- B. Quickly I tore the gaudy red paper from the chocolate bar. Nuts protruded from its creamy texture. I felt its stickiness and softness as I held it firmly. I bit hard, sinking my teeth into the chocolate, fudge, and nuts. The sensation was delightful.

Which is better? Why?

Exercise 1 (Oral)

1. Describe the pictures you imagine from three different types of records played. Negro spirituals, blues or jazz songs, and classical music should prove effective stimulants.
2. State the dangers in being too imaginative.

Exercise 2 (Written)

1. Invent a fantastic adventure concerning a creature from another planet.
2. Imagine that you are one of the following people: a famous movie star, a professional boxer, a band leader, a salesman or a saleslady, or a driving instructor. As one of these people, write a purely imaginary incident in your journal.

Project

Select a passage of prose that is highly imaginative. Bring the selection to class next day for discussion.

LESSON 5

Be Reflective

In the last lesson, you saw that imagination depends on sense observations. Reflection, this lesson's topic, depends on imagination; for reflection sees the significance of the pictures, associations, and comparisons of the mind. Whenever you form a judgment, make a decision, state an opinion, or give an explanation, you use your powers of reflection.

Observe the pattern of the mental process. Assume that you have entered a room containing a chair, a gun, and a corpse. Sense observation conveys the objects to the mind (a dark shape, a small, darker object, a long mass). The imagination through previous associations recognizes the identity of the objects and makes comparisons and suggestions. (A dark green chair, a black revolver, and a dead man are present. Perhaps the man committed suicide, or perhaps he was murdered.) Reason or reflection establishes a natural, logical connection between the objects. (The man did not commit suicide because the gun could never have fallen in such a position in relation to the body.)

Exercise 1 (Oral)

1. What constitutes a successful life?
2. State the main causes for failing a subject at school.

Exercise 2 (Written)

1. Paying particular attention to reflection, write an account in your journal that expresses your reasons for living the kind of life you do.
2. Explain the consequences of not taking part in extra-curricular activities.

LESSON 6

Be Emotional

Perhaps Shakespeare's greatest merit as a writer is his universality: he knew how to appeal to people who think differently but feel the same. For example, men have for centuries entertained different ideas regarding governments—the slave-aristocratic state, democracy, dictatorship, and so on. Which is best? Men disagree; men think differently. But men feel the same: they experience love, hate, anger, and other emotions. These basic feelings are present in everyone. Therefore, perhaps the best, certainly the fastest, method of gaining the attention of your reader is through emotional appeal.

The last lesson stressed the importance of reflection, but reflections are sometimes

dull. Ideas, facts, and explanations prove boring sometimes. Strong emotional appeal, however, is rarely dull; nevertheless, on occasion it is in poor taste. The next lesson will stress this danger.

Factors that arouse our feelings:

1. Selfish sentiments Man is primarily interested in himself, his hopes, fears, achievements, and failures.
2. Unselfish sentiments Man also has altruistic sensitivities. He feels sympathy for his family, friends, animals, and so on.
3. Impersonal sentiments Man is also impressed by the good (what is right), the beautiful (the arts), and the true (science and philosophy). Emotional appeal on this level can be very effective.

Try to include in your creative writing emotional material from these groups.

Exercise 1 (Oral)

1. Portray by facial expression the following emotions to the class: bashfulness, resignation, hatred, astonishment, anxiety. Suggest a situation in which you might see each of these expressions.
2. Read the best account from your journal.

Exercise 2 (Written)

Write a journal account to rouse one of the following emotions in the reader: fear, admiration, curiosity, shame, horror, determination.

Project

Prepare for next day a ten-minute radio show. The appeal is to be primarily emotional. Select a student announcer, a news commentator, a fashion consultant, a movie reviewer, and a hobbyist. The student announcer will give the "commercials".

LESSON 7

Be Sincere

The last lesson stressed the importance of emotional appeal for immediate reader response. One danger, however, in emotional appeal is poor taste. What would poor taste in writing be?

Writing that is over-emotional becomes sloppily sentimental: the appeal seems insincere. Think of today's "soap operas". The conflicts and problems suggested are possible, yet they are improbable. You must now learn restraint in your emotional appeal.

Read the following advertisements carefully.

- A. Discourage those blackheads. Leading skin specialists advise that no permanent cure for blackheads is possible. These skin irritations are caused by an excessively-oily skin's tendency to hold dirt particles. The solution then is to control the oil content of the skin, but there is no known safe way to achieve this end. Instead we suggest that you use a facial mask of rolled oats to dry your skin temporarily. Application of this mask is the best method of temporarily drying the skin's excessive oil. Try J. K.'s Rolled Oats today.
- B. A dazzling complexion can be yours within seven days. Yes, we said seven days. Many famous Hollywood movie stars use our secret formula. No more acne or blackheads. Be a lovelier you! Buy Dazzle, the beauty cream of beautiful women.

Which advertisement seems more sincere? Why?

Exercise 1 (Oral)

1. Name a recent movie you have seen that failed in its appeal because of its exaggeration and lack of sincerity in respect to a true life situation. Give three detailed references to the movie's weak spots.
2. Name the radio or television "commercials" that you find most objectionable. State your objections.

Exercise 2 (Written)

In your journal write a brief account that is moving primarily because of its restraint.

Project

Bring to class a prose passage that seems sincere. Underline the words, phrases, and clauses that convey this impression of sincerity.

LESSON 8

Be Active, Not Passive

Is your mind actively responding to environment and events or are you merely passively observing life?

I was asked to Marion Hill's party this Friday, but I am not going. Marion Hill, a vicious, evil creature, delights in making fun of people less fortunate than she. If I had the nerve I would hold a party the same night. The same guests would be invited. Whose party would the people attend? I wonder.

Perhaps this account is similar to one in your journal. Did you realize you were making active and passive distinctions? Notice the italicized subjects. Classify them as to doers or receivers of the action in the sentence. When the subject of a sentence or clause refers to the doer of the action, the verb is said to be in the active voice. When the subject names or refers to the sufferer or receiver of the action, the verb is said to be in the passive voice.

Which of the following sentences have verbs in the active voice and which have verbs in the passive?

1. The hot cherry pies were smothered in vanilla ice cream.
2. The black colt stumbled across our path during the storm.
3. I detest studying.
4. Industry, patience, and hope were shown by the war veterans.
5. His rude remark cut through our conversation like a scalpel.
6. Someone has stolen my new fountain pen that writes under water.
7. I shall give you three minutes to reconsider.
8. The mushrooms should be fried with slices of bacon and pineapple.

Note these sentences:

1. The apples were peeled.
2. Marilyn peeled the apples.

Classify the verbs as active or passive. What new emphasis has been added in sentence 2? Understand that if you are interested in the sufferer or the receiver of the action, you can use that thing as the subject; if your primary interest is in the doer of the action, the doer becomes the subject of your sentence.

Notice that only transitive verbs can be used in the passive voice, and that the passive verb is always a phrase using some form of the auxiliary verb "be". This latter factor weakens the force of passive verbs. Why?

Exercise 1 (Oral)

1. The audience cheered Anitra's rendition of "Come Sweet Death".
2. Anitra's rendition of "Come Sweet Death" was cheered by the audience.
 - a) State the difference in stress in the two sentences.
 - b) Which version seems more vigorous? Why?

Active verbs, as the name suggests, appear stronger than passive verbs. Keep this factor in mind in your journal writing.

Exercise 2 (Written)

Write two brief paragraphs of approximately eighty words each expressing the same ideas. Use the passive voice as much as possible in your first version, but stress the active voice in your second account. Compare the different effects of the passages.

LESSON 9

Be Accurate

The previous lessons have stressed the need for training your senses to observe accurately, but have you expressed these observations carefully in your journal?

September 25

I read only the letter from my cousin with a frown in the auditorium. I have always detested vacations spent at his farm. Even though we nearly shot a dozen groundhogs on our last visit, I still am bored there. I remember when I slipped and hurt myself on the roof; no one in my cousin's family was sympathetic. They will be sorry!

Rewrite this brief entry, recording the information accurately. The ambiguities arise from misplaced modifiers. Words, phrases, and clauses can be modifiers, but they must be placed so that they refer unmistakably to the words they modify. Notice this example:

FAULTY: I knew the truth only about the murder.

CORRECT: Only I knew the truth about the murder.

Some troublesome modifiers are *only*, *nearly*, *scarcely*, *hardly*, *merely*, *almost*.

Exercise 1 (Oral)

1. Give three sentences that have single words used as misplaced modifiers. Orally correct many examples.
2. Give three humorous sentences that have phrases used incorrectly as misplaced modifiers. Correct the ambiguities.
3. Give three sentences that have clauses used incorrectly as misplaced modifiers. Clarify the sentences to illustrate accurate recording.
4. Read aloud some of the journal accounts.

Chapter XII

DEVELOP IDEAS FOR YOUR READER

Finding your writing material will take you far afield, for you must live before you can write. What you read; what you feel and think; what you come to love and hate—this is your raw material, its amount and quality depending on how much you take in of the rich life around you.¹

—E. A. SOUTHWELL

- Lesson 1. Picture the Events
- Lesson 2. Outline the Steps
- Lesson 3. Give Descriptive Details
- Lesson 4. Use Statistical Details
- Lesson 5. Define Terms
- Lesson 6. Give Illustrations or Examples
- Lesson 7. Make a Comparison
- Lesson 8. Show a Contrast
- Lesson 9. Use Repetition Effectively
- Lesson 10. Explain Cause or Effect

¹*From Working With Words published by Longmans, Green & Co.*

LESSON 1

Picture the Events

The lessons that you have studied so far have been designed to arouse your interest in words, to teach you to think clearly, and to show you how to communicate your ideas to others. You have studied unity, correctness, economy, coherence, emphasis, and euphony—the principles underlying clear and effective writing. You have been concerned chiefly with the expression and communication of your thought. In this chapter, you will have the opportunity of concentrating on the development of the thought itself so that your mind may grow richer and your writing may become more meaningful.

The chapter includes ten paragraphs illustrating ten methods of developing ideas for your reader. After each paragraph has been read aloud and you have discussed with your teacher the meaning of any unfamiliar words in it, examine it carefully to learn the method of development.

Study the paragraph printed below to learn how the writer develops his idea for the reader by carefully picturing the events leading up to the exciting moment when, after a long and dangerous pursuit, he finally confronts the giant mountain sheep.

But I did it. Just before the moon went down I made out on a ledge the pale blur that was the ram. There was enough light to be fairly sure of him with the binoculars. He was a little beyond the crest and dawn was coming; he'd probably move with it, and there wasn't time to get around the crest. I had to get over it. It was an almost perpendicular climb over a slope with no apparent bottom, and I hesitated a long time before I tackled it; finally I slipped off my pack and started up. My moccasins wouldn't hold and I kicked them off. The projecting bits of rock grew scarcer as I ascended; finally one of them slipped with me, but I managed to hook another with my knee and hang there. The sky was paling rapidly, and the cold light spilled over the world; as I hung there sweating I looked down and saw the steely dark glint of a lake that must have been three thousand feet below. I knew I wasn't good for much more, but in the strengthening light I could see how near I was to the top. There was nothing for it but a scramble, a last desperate muscular effort, so I scrambled. I gave it all I had left in me, caught a rock at the top and was over. The loose rock went down with a diminishing rattle that seemed to last forever, and for a moment I lay on the top, too exhausted to move; then I saw the ram, hearing the falling rock, come to his feet.¹

"There Was a Bigger One"

—Robert Murphy

Exercise 1 (Oral)

1. How does the first sentence of the paragraph arouse interest?
2. List the events pictured by the author to help the reader live through this exciting experience.

¹*Reproduced by permission of the author.*

3. How does the author create the sense of danger?
4. Explain how the last sentence of the paragraph makes the reader eager to continue reading the story.

Exercise 2 (Written)

Write a paragraph developing one of the following sentences by picturing a series of events for your reader.

1. The game had a surprising end.
2. Bob was determined to get even.
3. I was the one who discovered it.
4. Then the chase began.

LESSON 2

Outline the Steps

Often the idea that you wish to develop for your reader involves explaining how to do something. Perhaps the best way to develop such an idea is to outline the steps in their natural order. Notice how the writer of the following passage has developed her idea about making maple syrup and sugar.

—And, as I have said, we brought along a good supply of food and blankets, since the sugaring usually lasted several weeks. The men first went around with chisel and mallet, making a notch in the trunk of each maple tree and fitting therein a small wooden funnel or spile so that the sap could drip down into the small bucket hanging on a nail under the incision. Then each day the men would make the rounds of the trees thus tapped, collecting the sap from hundreds of trees and emptying the fluid into kegs placed on horse-drawn sleds. The sap taken to the cabin was strained into the big kettle hanging on the crane in the fireplace, where a bush fire quickly brought to boil this clear, almost colourless watery sap, which, after a while, began to assume a faint golden colour. The syrup was then watched with care and frequently skimmed; when it had reached a proper consistency and colour, it was poured into a wooden keg or large pails, to be bottled later or divided between a number of jugs. For sugar, the syrup was boiled to a deeper colour and heavier consistency, and when sufficiently thick was poured into molds or bread pans where it cooled to loaves of brown sweetness.¹

Laurentian Heritage

—C. R. Rouleau

Exercise 1 (Oral)

1. No step in the process is explained in the first sentence. What, then, is the purpose of this sentence?
2. Select words or phrases used by the writer to indicate the order in which the steps occurred.
3. Point out two sentences in which the writer outlines a step in the process and then explains the purpose of this step. What does she gain by doing so?
4. Explain why there are so few descriptive words or phrases in this passage.

Exercise 2 (Written)

Use one of the following openings as an introduction to a paragraph explaining a certain process to your reader.

1. This is how I . . .
2. The best way to . . .
3. My method of . . .
4. If you want to . . .

LESSON 3

Give Descriptive Details

When you wish to develop your ideas about a place, person, or thing, in such a way as to create a definite feeling in your reader, it is wise to use descriptive details. In the following paragraph, Dickens has developed his picture of a schoolroom by giving details that suggest the desolation of the place.

I gazed upon the schoolroom into which he took me as the most forlorn and desolate place I had ever seen. I see it now—a long room, with three long rows of desks, and six of forms, and bristling all round with pegs for hats and slates. Scraps of old copy-books and exercises litter the dirty floor; some silkworms' houses, made of the same materials, are scattered over the desks; two miserable little white mice, left behind by their owner, are running up and down in a fusty castle made of pasteboard and wire, looking in all the corners with their red eyes for anything to eat. A bird, in a cage not very much bigger than himself, makes a mournful rattle now and then in hopping on his perch, two inches high, or dropping from it, but neither sings nor chirps. There is a strange unwholesome smell upon the room, like mildewed corduroys, sweet apples wanting air, and rotten books. There could not well be more ink splashed about it, if it had been roofless from its first construction, and the skies had rained, snowed, hailed, and blown ink through the varying seasons of the year.

David Copperfield

—Charles Dickens

Exercise 1 (Oral)

1. Show that the writer has used the first sentence both to name the subject of his description and to indicate the impression created by it.
2. What are some of the details that he has used to convey this impression to the reader?
3. Select four or five words chosen by the author because both their sound and their meaning help to create the impression of desolation.
4. Explain how the writer has appealed to senses other than the sense of sight to make the reader feel that this room was "the most forlorn and desolate place".

Exercise 2 (Written)

Give your reader a clear and effective picture by using descriptive details to develop one of the following sentences into an interesting paragraph.

1. My room is an extraordinary place.
2. He looked as old as the pyramids.
3. Everybody knows "the uncertain glory of an April day".
4. The farm is a quiet place for a holiday.

LESSON 4

Use Statistical Details

To impress or convince your reader, use statistical details. Notice how the writer of the following paragraph has used such details to develop the idea of the size of the bridge.

It took thirty-three years to build this great stone bridge, and Peter did not live to see it completed. He died in 1205 and the bridge was not finished until 1209. But his purpose was accomplished, and a noble bridge of stone spanned the broad river Thames. It was 926 feet long and 40 feet wide; it stood 60 feet above high water, resting on 19 pointed arches with massive piers, and it had a drawbridge which could be raised for the defense of the city or to allow ships to pass.¹

Exercise 1 (Oral)

1. Select the word in the first sentence that suggests the impression which the writer wishes to convey to her reader.
2. List the statistical details used to reinforce this impression.

¹From *England in Song and Story* by Mary I. Curtis, reproduced by permission of the publishers, Allyn & Bacon.

3. Keeping in mind the effect which the writer wanted to produce, suggest reasons why, instead of writing three separate sentences, she combined three main clauses to make a long sentence for the end of the paragraph.

Exercise 2 (Written)

Write a paragraph giving statistical details to support one of the following sentences.

1. Ours is a large school.
2. He has an excellent record in track and field.
3. It is the most important city in the country.
4. The team deserved the cup.

LESSON 5

Define Terms

A useful method of developing an idea is to define the terms in which you state the idea; that is, to make clear the meaning of the terms so that your reader understands. Notice how the writer of the following paragraph has developed his ideas of "a complete human being" by dividing and defining part by part.

And what is a complete human being? Again I shall take the Greek answer to this question. Human beings have bodies, minds, and characters. Each of these is capable of what the Greeks called "virtue" or what we might call "excellence". The virtue or excellence of the body is health and fitness and strength, the firm and sensitive hand, the clear eye; the excellence of the mind is to know and to understand and to think, to have some idea of what the world is and of what man has done and has been and can be; the excellence of the character lies in the great virtues. This trinity of body, mind, and character is man.¹

Exercise 1 (Oral)

1. How does the first sentence catch the reader's attention?
2. Name the three divisions used by the author to make his definition clear.
3. What purpose is served by the last sentence?

Exercise 2 (Written)

By the use of definition, develop one of the following ideas into a paragraph.

1. An effective paragraph is . . .
2. By "school spirit" I mean . . .
3. A successful man is . . .
4. "Good sportsmanship" means . . .

¹From *On To Education* by Sir Richard Livingstone, reproduced by permission of the publishers, The Macmillan Company of Canada and the Cambridge University Press.

LESSON 6

Give Illustrations or Examples

In the paragraph that follows, the writer uses examples to illustrate the thought that he states in the first sentence. This method of developing ideas is important because it allows you to "show" your reader, not merely to "tell" him, and a person remembers thirty to fifty per cent of what he is shown and only twenty per cent of what he is told.

There are dozens and hundreds of things in the world which we should certainly have said were contrary to nature, if we did not see them going on under our eyes all day long. If people had never seen little seeds grow into great plants and trees, of quite different shapes from themselves, and these trees again produce fresh seeds, they would have said, "The thing cannot be"; as the French thought of Le Vaillant when he came back to Paris and said he had shot a giraffe; and as the king of the Cannibal Islands thought of the English sailor when he said that in his country water turned to marble and rain fell as feathers. The truth is that folks' fancy that such and such things cannot be, simply because they have not seen them, is worth no more than a savage's fancy that there cannot be such a thing as a locomotive because he never saw one running wild in the forest.¹

Exercise 1 (Oral)

1. Explain the thought that the writer has developed in this paragraph.
2. List the examples that he has used to illustrate this thought.
3. How do these examples help to convince the reader?

Exercise 2 (Written)

Develop one of the following sentences into a paragraph by using illustrations or examples.

1. I saw many interesting sights.
2. A person can have too many friends.
3. It is never too late to mend.
4. Some superstitions are very interesting.

LESSON 7

Make a Comparison

You may develop an idea for your reader by using a comparison. To do this, you indicate the points of similarity and difference between the topic you are discussing and

¹From *Water Babies* by Charles Kingsley.

another subject with which your reader is familiar. Observe how the following paragraph uses what the reader already knows to help him understand the thought presented in the first sentence.

It is an excellent thing to have a good vocabulary, but one ought not to lard one's common speech or everyday letters with long words. It is like going out for a walk in the fields with a silk hat, a frock-coat, and patent leather boots. No reasonable person could enjoy the country in such a garb. He would feel like a blot on the landscape. He would be as much out of place as a guest in a smock-frock at a Buckingham Palace garden-party. And familiar conversation that dresses itself up in silk-hatted words is no less an offence against the good taste of things. We do not make a thing more impressive by clothing it in grand words any more than we crack a nut more neatly by using a sledge-hammer. We only distract attention from the thought to the clothes it wears. If we are wise our wisdom will gain from the simplicity of our speech, and if we are foolish our folly will only shout the louder through big words.¹

Exercise 1 (Oral)

1. What is the basic comparison that the writer has made in this paragraph?
2. Why does this comparison appeal to most readers?
3. Point out one particularly forceful sentence in which he has used a comparison to gain emphasis.
4. The last sentence contains a serious thought which shows that the writer is not just having fun with the devices of comparison and exaggeration. Explain the thought.

Exercise 2 (Written)

Using the method of comparison, develop one of the following ideas for your reader.

1. History and geography are closely related.
2. The two games are similar.
3. He is just like my friend Tom.
4. A mob is like a flock of sheep.

LESSON 8

Show a Contrast

When you wish to give your reader a clear picture of a person, an object, or a scene, it is often helpful to develop your idea by making a contrast. To do this, you

¹"On Big Words" from *Many Furrows by Alpha of the Plough* (A. G. Gardiner), by permission of the publishers, J. M. Dent and Sons, London and Toronto.

must choose two things that are in some respects similar and point out the differences between them. Notice how the writer of the following paragraph uses contrast to emphasize the essential characteristics of each of the two people he is discussing.

They (Joan of Arc and La Hire) rode through the camp a dozen times a day, visiting every corner of it, observing, inspecting, perfecting; and wherever they appeared enthusiasm broke forth. They rode side by side, he a great figure of brawn and muscle, she a little masterwork of roundness and grace; he a fortress of rusty iron, she a shining statuette of silver; and when the reformed raiders and bandits caught sight of them, they spoke out, with affection and welcome in their voices, and said: "There they come—Satan and the Page of Christ!"¹

Exercise 1 (Oral)

1. In what respects are Joan of Arc and La Hire similar to each other?
2. What points does the writer select to indicate the contrast?
3. Show that both the structure of the second sentence and the choice of words help to emphasize that contrast.
4. The contrast is made most effectively in the quotation. Why did the writer place this at the end of the paragraph?

Exercise 2 (Written)

Develop one of the following sentences into a paragraph by using contrast.

1. I like spring better than winter.
2. Dogs are better pets than cats.
3. The old house had been changed.
4. The school is different at five o'clock.

LESSON 9

Use Repetition Effectively

When you wish to emphasize an idea and lead your reader to a full understanding of it, develop it by repetition. Observe how the central thought of the following paragraph is repeated and kept before the reader long enough for him to grasp its full meaning.

When I look upon the tombs of the great, every emotion of envy dies within me; when I read the epitaphs of the beautiful, every inordinate desire goes out; when I meet with the grief of parents upon a tombstone, my heart

¹From *Personal Recollections of Joan of Arc* by Mark Twain, reproduced by permission of the publishers, Harper & Brothers.

melts with compassion; when I see the tombs of the parents themselves, I consider the vanity of grieving for those whom we must quickly follow. When I see kings lying by those who deposed them, . . . I reflect with sorrow and astonishment on the little competitions, factions, and debates of mankind. When I read the several dates of the tombs, of some that died yesterday, and some six hundred years ago, I consider that great day when we shall all of us be contemporaries, and make our appearance together.¹

Exercise 1 (Oral)

1. Explain the central thought of the paragraph.
2. Read the paragraph aloud and note how the rhythm helps to make it more emphatic.
3. To use repetition effectively, you must punctuate properly; otherwise, you destroy the rhythm and change the sense. Explain the use of the punctuation marks in the paragraph.

Exercise 2 (Written)

Building your paragraph around a specific impression or mood, such as gloom, fear, or excitement, develop one of the following ideas by the use of repetition.

1. There was sorrow on every face.
2. Speed is the keynote of modern life.
3. Everybody was excited.
4. Now it was too late.

LESSON 10

Explain Cause or Effect

Sometimes the best way to help your reader understand a certain situation is to explain what produced it or what it will produce; that is, to explain the cause or the effect. You will find that this method of developing ideas is often used in history and science textbooks. Notice how the writer of the following paragraph develops her idea by explaining *why* the "gayest, happiest times" came in the mid-winter.

Mid-winter brought our gayest, happiest times. For the *habitant* farmer of two generations back, trips and visits were special occasions, indulged in primarily during *la saison des fêtes*, the festal season, as it was, and is still, called. Originally, it meant the weeks between Christmas day and Epiphany, inclusive, and by extension, it has stood for the season between Christmas and Lent. As the rest of our year was filled with so much work, we gaiety-loving Canadians saw to it that these eight or ten weeks had plenty of cheer

¹From *Thoughts on Westminster Abbey* by Joseph Addison.

and jollity. These weeks brought the only sure lull in our busy life. At this time, the harvests and their strenuous occupations were well behind us, while ploughing and seed-time still lay well ahead. The winter logging had been attended to, and a couple of months or so would elapse before sugaring-time came around again to draft the men and the horses—our only means of locomotion then—for another ten months of ceaseless occupations. So we all turned to our yearly season of relaxation with a high zest.¹

Exercise 1 (Oral)

1. What is the condition that the writer sets out to explain?
2. List the causes that led to this condition.
3. What similarity is there between the last sentence and the first sentence? What is gained by this similarity?

Exercise 2 (Written)

Develop one of the following sentences into a paragraph by showing cause or effect.

1. His success is easily explained.
2. Misfortune changes a person in many ways.
3. Television is changing our way of life.
4. I know what caused the accident.

¹From *Laurentian Heritage* by C. R. Rouleau, by permission of the publishers, Longmans, Canada Limited.

Chapter XIII

BUILD A SUPPLY OF WORDS

England, the pirate, has ransacked the countries of Europe for her speech: Greece, Rome, France, Germany, Scandinavia, have poured in tribute to her treasury, which shines and jingles with the most confused rich coinage in the world.¹

—ROSE MACAULAY

- Lesson 1. Use Your Dictionary Intelligently
- Lesson 2. Build Your Vocabulary by Means of Word Families
- Lesson 3. Build Your Vocabulary by Means of Synonyms, Antonyms, and Homonyms
- Lesson 4. Build Your Vocabulary by Means of Prefixes, Roots, and Suffixes
- Lesson 5. Do Not Misuse Words
- Lesson 6. Do Not Mis-spell Words
- Lesson 7. Study the Defining of Words to Gain Clarity and Exactness
- Lesson 8. Study the Denotation, Connotation, and Sound of Words to Gain Effectiveness
- Lesson 9. Write a Précis I
- Lesson 10. Write a Précis II
- Lesson 11. Write a Précis III
- Lesson 12. Write a Précis IV

¹From *I Would Be Private* by Rose Macaulay, reproduced by permission of the publishers, Curtis Brown, Ltd.

LESSON 1

Use Your Dictionary Intelligently

Did you know that the average adult has a vocabulary of about 12,000 words? It sounds impressive. Yet 12,000 words would mean that the average person knows only three per cent of the words in accepted use in his native language! A person's vocabulary is a good measure of his intelligence, for the person with a large vocabulary can not only comprehend more of what he reads, but also express exactly what he means.

Try the following three-minute vocabulary test. Write in your notebook the word or group of words which is nearest in meaning to the italicized word.

- | | |
|----------------------|---------------------------------------------------|
| 1. <i>determined</i> | pleased, influenced, decided, threatened |
| 2. <i>avocation</i> | calling, illness, plan, desire |
| 3. <i>phenomenon</i> | appearance, photograph, nomination, mention |
| 4. <i>eject</i> | merge, surpass, submit, throw out |
| 5. <i>device</i> | episode, toy, contrivance, weapon |
| 6. <i>petition</i> | compromise, a suit, a will, complication |
| 7. <i>abate</i> | stop, start, continue, lessen |
| 8. <i>forfeit</i> | penalty, reward, trick, error |
| 9. <i>requisite</i> | paper, essential, possibility, impossibility |
| 10. <i>futile</i> | future, placid, unavailing, sinister |
| 11. <i>ingenious</i> | talkative, clever, eager, colossal |
| 12. <i>unanimous</i> | illustrious, disagreeable, dangerous, of one mind |
| 13. <i>decisive</i> | clumsy, foolish, conclusive, possible |
| 14. <i>proceed</i> | go forward, go backward, progress, praise |
| 15. <i>massive</i> | small, angry, of great bulk, muscular |

You can improve your vocabulary by reading. Whenever you come across a strange word, write it down on a sheet of paper and consult your dictionary for its meaning. Keep a list of these strange words and from time to time review them. This valuable practice can become as much a habit as brushing your teeth.

You should own a good dictionary that you use constantly. This little book is packed with the following useful information.

- 1) correct spellings
- 2) correct pronunciations
- 3) parts of speech
- 4) derivations
- 5) synonyms
- 6) common foreign phrases
- 7) persons and places
- 8) miscellaneous information

Before you can extract such information from the dictionary efficiently, you must study its plan. Usually in the front of the book are a key to pronunciation and a list of abbreviations used by the editors. Familiarize yourself with these charts. Now turn to the back of the text. Here in many dictionaries, you may find information on a variety of useful subjects such as important historical dates, a geographical glossary, and arithmetical and chemical symbols.

Exercise 1 (Oral)

This practice is a dictionary race.

1. Look up the pronunciation of the following words and prepare to pronounce them aloud:
azure, laboratory, pianist, inquiry, grimace, data, architect, mischievous, adult, comely, harass, amateur, homage, juvenile, exquisite, learned (adjective), bouquet, drama, gross, inquire.
2. If you are uncertain of the correct plural of a word, a good dictionary will help you. Find the plurals of the following words:
roof, vertebra, parenthesis, son-in-law, alumnus, spoonful, hero, life, city, foot.
3. Find the derivations of the following words:
bedlam, curfew, panic, contest, farm, tantalizing, parade, abdicate, bishop, sleuth.

Exercise 2 (Written)

1. Distinguish in meaning between the words in the following pairs by using each pair correctly in one sentence. For example,
I ate the delicious chocolate *dessert* while camping on the *desert*.
 - a) desert, dessert
 - b) not, knot
 - c) loose, lose
 - d) advise, advice
 - e) farther, further
 - f) prophecy, prophesy
 - g) practice, practise
 - h) course, coarse
 - i) beside, besides
 - j) mean, mien
2. With the aid of a good dictionary find a word with the following origin:
 - a) Greek
 - b) Scandinavian
 - c) Latin
 - d) Old English
 - e) Old French
 - f) Spanish

Project

Prepare a list of at least ten unfamiliar words from the editorial page of tonight's newspaper. Bring the list to class next day.

LESSON 2**Build Your Vocabulary by Means of Word Families**

Read aloud the following passage.

Next noontide saw the *admirable* woman in her usual place in the wine-shop knitting away *assiduously*. A rose lay beside her, and if she now and then glanced at the flower, it was with no *infraction* of her usual *pre-occupied* air. There were a few customers, drinking or not drinking, standing or seated, *sprinkled* about. The day was very hot, and heaps of flies, who were *extending* their *inquisitive* and adventurous *perquisition* into all the *glutinous* little glasses near madame, fell dead at the bottom. Their *decease* made no *impression* on the other flies out *promenading*, who looked at them in the coolest *manner* (as if they themselves were elephants, or something as far removed), until they met the same *fate*. Curious to consider how heedless flies are!—perhaps they thought as much at Court that sunny summer day.¹

Make a list of the italicized words in this passage. Aided by your dictionary use a different word or group of words to express the same meanings. Be certain that your suggestions fit smoothly into the context. You have ten minutes to complete this work.

One good way to build your vocabulary is by means of *word families* because of the similar meanings of the related words. Think of the word *advise*, to give information to, which comes from the Old French *aviser*, meaning to be of opinion. Other words in the same family are *advisedly*, meaning purposely; *advisedness*, meaning deliberate consideration; *advice*, meaning counsel; *advisable*, meaning proper to be done; and *advisory*, meaning having power to advise.

List the following words and write beside them all the related words of their family. Be able to use each word correctly.

1. apply
2. respect
3. govern
4. please
5. agent

6. system
7. treasure
8. refer
9. treat
10. demonstrate

¹From *A Tale of Two Cities* by Charles Dickens.

Exercise 1 (Oral)

1. Match each word in column A with a word or expression in column B that has the same meaning.

A

- a) finis
- b) mercenary
- c) alleviate
- d) gratis
- e) laconic
- f) rescind
- g) infer
- h) imply
- i) subtle
- j) candid

B

- a) sly in design
- b) repeal
- c) using few words
- d) frank
- e) hired
- f) suggest
- g) free
- h) lighten
- i) conclude
- j) end

2. Last day you were asked to prepare a list of at least ten unfamiliar words selected from the editorial page of the newspaper. Three of these lists should now be written on the board. First, a guess should be made about the possible meaning of a word; then the correct meaning should be checked in the dictionary and stated aloud. Keep your own score and see how many of your guesses are correct.

Exercise 2 (Written)

- 1. Find the two shortest words and the two longest words that you can in the dictionary.
- 2. Find what you consider the ugliest word and the most beautiful word in your dictionary.
- 3. Find the strangest-looking word that you can in your dictionary.

LESSON 3**Build Your Vocabulary by Means of
Synonyms, Antonyms, and Homonyms**

Another method of vocabulary building, besides reading and learning word families, is studying synonyms, antonyms, and homonyms.

A *synonym* is a word that has a meaning similar to that of another word. Knowing synonyms helps us avoid unpleasant repetitions in our speaking and writing.

An *antonym* is a word that is directly opposite in meaning to another word.

A *homonym* is a word that has the same sound as another but a different meaning.

Some synonyms express different shades of meaning. For example, *attire*, *clothing*, *dress*, and *costume* have slightly different suggestions. What are they?

Discuss the meaning of the synonyms in each of the following groups.

- a) game, sport, frolic
- b) house, habitation, a dwelling, a shelter
- c) small, slender, petty, short, weak
- d) to walk, to go slowly, to pass through, to conduct oneself
- e) busy, industrious, diligent
- f) old, ancient, aged, senile
- g) talkative, fluent, glib
- h) approve, praise, flatter
- i) crowd, spectators, audience

Such exercises as the one printed above make the mind more precise. Why is this a worthy goal?

A study of antonyms helps you extend your reading and writing vocabularies. Give the antonym of each of the following words as quickly as you can. Try to complete the list in one minute.

slander, rescind, wisdom, deny, assemble, sad, dull, polite, enemy, bold, pleasure, sane, many, augment, ecstasy

A study of homonyms helps you to gain clarity in your writing: too often, you confuse these words that have the same sound but different meanings. Distinguish in meaning between the following pairs of words.

- | | |
|-------------------------|--------------------|
| 1) canvas, canvass | 8) ascent, assent |
| 2) allowed, aloud | 9) altar, alter |
| 3) council, counsel | 10) through, threw |
| 4) principal, principle | 11) sees, seize |
| 5) coarse, course | 12) beet, beat |
| 6) incite, insight | 13) bough, bow |
| 7) residents, residence | 14) waste, waist |
| | 15) cent, scent |

Exercise 1 (Oral)

1. Supply appropriate adjectives expressing approval of the following:

- | | |
|-----------------------|-----------------------|
| 1) a football game | 6) a department store |
| 2) a pair of shoes | 7) a cake of soap |
| 3) a suit of clothing | 8) a microscope |
| 4) a child | 9) a poem |
| 5) a vacation | 10) a moving picture. |

2. Give synonyms for the following words:
begin, buy, gentle, work, narrative, answer, reliable, child, desire, solution, interesting, error, answer.
3. Explain the difference in meaning between the words in the following groups.

| | |
|---------------------------|---------------------------|
| 1) vain, vein | 6) lightening, lightning |
| 2) to, two, too | 7) complement, compliment |
| 3) stationary, stationery | 8) by, buy |
| 4) site, sight, cite | 9) their, there |
| 5) straight, strait | 10) its, it's |
4. Have volunteers show the exact meanings of the words in each of the following groups by acting and explaining in front of the class.

| |
|----------------------------------------|
| 1) walk, strut, amble, totter, stagger |
| 2) eat, nibble, gulp, munch, sip |
| 3) look, glare, peer, watch, stare |

Exercise 2 (Written)

1. Rewrite the following sentences, using as many antonyms as possible.
 - 1) Neglect and poverty are growing in this "golden age".
 - 2) Teachers are the kindest, most unselfish intellectuals alive.
 - 3) John hated the boring monotony of life in a small town.
 - 4) My youngest son delights in holidaying in Haliburton every summer.
 - 5) The evil man beat the child mercilessly.
2. Give three values to be gained in the study of words other than an increase in reading ability and understanding.

LESSON 4

Build Your Vocabulary by Means of Prefixes, Roots, and Suffixes

Another method of vocabulary building is the study of prefixes, roots, and suffixes.

A *prefix* is a syllable or group of syllables placed at the beginning of a word to modify its meaning.

A *suffix* is a letter or syllable added to the end of a word.

This year some of you have begun a study of Latin, and as you proceed you will be amazed to see the large number of English words derived from the Latin language. Because half the words in your dictionary are Latin in origin, you should learn the Latin prefixes which will aid you in deriving the meaning of certain English words.

Latin Prefixes

| <i>PREFIX</i> | <i>MEANING</i> | <i>PREFIX</i> | <i>MEANING</i> |
|---------------|--------------------------|---------------|----------------------|
| a, ab | from— | inter | between |
| ad | to, towards | non | not |
| ante | <u>before</u> | ob | against, in front of |
| bi | two | per | thoroughly, through |
| circum | around | post | after |
| contra | against | prae, pre | <u>before</u> |
| cum | with, together | pro | for |
| de | down, from | re | back, again |
| dis | not, apart, <u>from</u> | se | apart |
| e, ex | out of, out, <u>from</u> | semi | half |
| extra | <u>in addition</u> | sub | under |
| in | <u>in</u> , into, not | super | above |
| | | trans | across |

Certain prefixes often change the final consonant to blend with the one that follows it; for example, *ad* becomes *agree*, *in* becomes *immortal*. Can you think of any others? Discuss in class examples of English words using the Latin prefixes given above.

A study of certain Latin verb roots plus your knowledge of Latin prefixes will often quickly give you the meanings of words.

Latin verb root

ag, act
audi, audit
cap, capt
ced, cess
cred, credit
dic, dict
duc, duct
fac, fact
jac, ject
loqu, locut
mit, mis
pel, puls
pon, posit
scribe, script
sequ, secut
tang, tact
ven, vent
vid, vis
voc, vocat

Meaning

do, drive
hear
take, hold, seize
yield, go
believe
speak
lead
do, make
throw
speak
send
drive
place
write
follow
touch
come
see
call

As quickly as possible write an English derivative for each Latin root. Put up your hand as soon as you have finished.

Certain suffixes are also worth knowing for your vocabulary growth. A prefix added to a word changes the meaning of the root, while a suffix added changes the grammatical function. For example, from the Latin root *ject* (to throw), we get *inject*, *object*, *deject*, *interject*, *reject*, *subject*: all are words of different meaning. Now, with the same root *ject* and different suffixes, we get from *deject* (a verb), *dejected* (adjective), and *dejection* (noun).

Some common suffixes are: *fy* (to make), *ish* (like a), *less* (without), *er* (one who), *ful* (having). How many words can you think of which illustrate the meanings of the preceding suffixes?

Exercise 1 (Oral)

This exercise is a vocabulary test. By means of prefixes, suffixes, and letter changes, make as many words as possible from the following roots:

- | | |
|-------------------|-------------------|
| 1) act (act) | 6) autos (self) |
| 2) similis (like) | 7) monos (alone) |
| 3) vert (turn) | 8) junct (join) |
| 4) scrib (write) | 9) tele (distant) |
| 5) sec (cut) | 10) lect (choose) |

One point is to be given for each word that is derived from the stated root. Three impartial judges seated at the back of the room should be checking the words given as the contest proceeds. Two other writers should list on the board derivatives accepted for each root.

Exercise 2 (Written)

Using a reliable dictionary, find the origin of the following words: canoe, piano, gangway, cigar, cafe, shawl, rabbit, algebra, silk, snob, dock, intelligentsia, albatross, amen.

LESSON 5

Do Not Misuse Words

Although in your spoken English you use many slang and colloquial expressions, these are not considered in good taste. True, a few useful slang words earn a place in literary English, but most slang expressions are quickly abandoned. You would probably object to a person's eating habits which included spooning food with dirty hands and placing bare feet on the dinner table. Such behaviour is in poor taste. People judge you not only by what you do but also by what you say. Do not be guilty of poor taste in words.

The first objection to slang is the fact that it is not universal. True, your neighbour-

hood gang may understand you, but there are a great many more people in the world than this little group. If you argue that these are the only people you care about and therefore there is no point in changing, you may as well argue that there is no point in your baby brother's ever learning to speak because he gets all the attention he wants from the people he cares about. Such an argument is obviously foolish.

Secondly, slang is short-lived. Your parents expressed their feelings in slang terms that today are almost meaningless to you. Listen to how foolish these words sound and seriously consider whether or not your slang terms are bringing laughs to people outside of your group—*oh you kid, twenty-three skidoo, and how, cat's meow, spiffy*.

Thirdly, slang becomes monotonous. The repetition of slang terms always indicates that the user has little command of vocabulary. To know the exact word and the most effective word is a sign of intelligence and knowledge. Very few slang terms are exact.

You will probably continue to use slang and colloquialisms with your teen-age friends because of fashion more than anything else. You do not want to be different from the group. At the same time, realize the power that you can gain by knowing what is correct. For example, do you honestly want to talk ten years from now the same way as you speak today? Although at home you may not always have several different forks and knives for the dinner courses, still there is much to be gained by knowing the correct use of each piece of cutlery. Suppose you are out at a dinner party and you are not certain which of three forks is the correct one to use. Imagine your embarrassment! In the same way, unless you can speak and write correctly, imagine your embarrassment in an interview with an employer for an important position. Be honest! You know that slang will not impress him.

There are other errors, grammatical errors, that detract from the attractiveness of your personality. Sometimes these errors are based on ignorance of what is correct; at other times, the errors are due to carelessness.

25 common errors

1. *accept, except*: To *accept* means to receive, and to *except*, to exclude. Use both words correctly in one sentence.
2. *affect, effect*: To *affect* means to influence, and to *effect* to bring about. What is the meaning of the noun *effect*?
3. *awful*: *Awful* means to fill with awe.
Give the colloquial meaning of *awful*.
4. *beside, besides*: *Beside* means by the side of; whereas, *besides* means in addition to.
What parts of speech are these words?
5. *between, among*: *Between* is used in reference to two objects, while *among* refers to three or more.
6. *can, may*: *Can* denotes ability; *may*, permission or possibility.
Use the two words correctly in one sentence.
7. *character, reputation*: Distinguish in meaning between these two words.

8. *date*: A *date* is a colloquial expression for engagement.
How do you suppose *date* developed this meaning?
9. *don't*: *Don't* is a combination of *do not*. Beware of using "he don't".
What is the correct third person singular form of *do not*?
10. *fewer, less*: *Fewer* refers to number; *less*, to quantity.
11. *fix*: *Fix* is a colloquial expression for repair.
Give the correct meaning of *to fix*.
12. *gotten*: Use *got*.
13. *in, into*: *Into* is used to express motion.
14. *its, it's*: *Its* is the possessive form of *it*; *it's* is a contraction of *it is*.
15. *kind of, sort of*: *Kind of* and *sort of* are used colloquially for *rather*. Avoid using these words.
16. *learn, teach*: *To learn* is to gain knowledge, and *to teach* is to give information.
17. *liable, likely*: *Liable* suggests obligation or the possibility of unpleasantness.
Likely suggests probability.
Use the two words correctly in one sentence.
18. *lose, loose*: *To lose* means to mislay; whereas *to loose* means to unbind.
19. *lot*: *Lot* is colloquial when it is used in the sense of *many*.
20. *mad*: *Mad* means insane, not angry.
21. *nice*: *Nice* means precise, accurate, delicate.
Use other more suitable words than *nice* in the following sentence.
It was a *nice* day for *nice* people to enjoy a *nice* picnic under the *nice* trees in the *nice* park.
22. *off*: *Off* should not be combined with *of*.
Right: Susan fell off the garage roof yesterday.
23. *so*: *So* should not be used to mean *very*. Moreover, *so* is an adverb, not a conjunction; therefore, do not use *so* in place of *so that*.
24. *terrible*: *Terrible* means causing terror.
How many of you misuse this word often? What do you really mean when you say something is *terrible*?
25. *try*: *Try* should be followed by an infinitive, not *and*, unless the writer wishes to imply encouragement or assurance.
Right: I shall try to be at the game this afternoon.

Exercise 1 (Oral)

Select the proper form from the parentheses in the following sentences; then read aloud the correct statement.

1. I (shall, will) go to the concert even though I loathe classical music.
2. The large sum of money was divided (between, among) him and me.
3. If I were (he, him), I should be frightened of the mob.
4. The coach (affected, effected) a change in the rules of the game.
5. It is (liable, likely) to rain and spoil our wiener roast.

6. Can you (fix, repair) the cable yourself?
7. Jerry behaved exactly (like, as) you said he would.
8. (Can, May) you drive the red car now that your dad owns two automobiles?
9. The little hut sits (beside, besides) a winding stream.
10. If I should (loose, lose) your love, Helen, I will find another.
11. Were the girls going (in, into) the stadium when you saw them?
12. Her dress was (nice, beautiful).
13. He gave John the pass (so, so that) he could see the rugby game.
14. Why are you so (mad, angry)?
15. If I get (fewer, less) votes than Madeline, I shall go home.

Exercise 2 (Written)

1. Write the five slang words that you use most often. Now write acceptable English words which express exactly the vague suggestions of the slang terms.
2. List the numbers of the following sentences and rate them as true or false depending on whether the meaning of the italicized word is suitable in its context. For example,

His kicking his guests in the shins was *a hospitable* thing to do.

False.

1. I could tell that he was *ingenuous* from his sly, wicked manner.
2. His *astute* reasoning was obviously one reason why the venture had flourished.
3. His *laconic* friend can be of great assistance in swimming the channel.
4. His *demeanour* was bought for fifteen cents.
5. The most wonderful quality of the diamond is its *transient* nature.
6. The bouquet was meant to *pacify* the woman whom he had accidentally insulted.
7. If I *adhere* to my original intention, people will gain confidence in my management.
8. The *grotesque* mask was revolting to look upon.
9. The small boy feared a *rebuke* from his father.
10. The beautiful blonde's money was *indispensable* in attracting male attention.

Project

Study the spelling of the following words.

- | | | | | |
|---------------|----------------|-------------------|----------------|----------------|
| 1. metaphor | 6. transient | 11. indispensable | 16. library | 21. phenomenon |
| 2. gymnasium | 7. athletic | 12. argument | 17. participle | 22. committee |
| 3. nominative | 8. parenthesis | 13. simile | 18. curriculum | 23. possessive |
| 4. laboratory | 9. significant | 14. antecedent | 19. referring | 24. soliloquy |
| 5. rhythm | 10. develops | 15. fulfil | 20. resemble | 25. occurred |

LESSON 6

Do Not Mis-spell Words

Poor spelling detracts from your paper personality. There are three main spelling rules that will help you when you are in doubt, but because even these rules have exceptions, the best way to learn to spell is to write out each difficult word carefully twenty times. It is wise to combine a synonym of the word with the spelling and build your vocabulary at the same time. You do this to learn other languages. Why not do it to learn your own?

Spelling rules

- 1) In words where the sound ee is spelled by *ie* or *ei*, write *i* before *e* except after *c*. For example, achieve, deceit. Memorize the spelling of the few exceptions: either, neither, leisure, seize, weird, species, and financier. List ten words that follow Rule 1.
- 2) Nouns ending in *y* preceded by a consonant, change *y* to *i* and add *es* to form plurals. For example, lady—ladies. Give two examples of nouns ending in *y* preceded by a vowel. How do these words form their plurals?
- 3) A word ending in *e* drops the *e* before a suffix beginning with a vowel unless the *e* is required to preserve the soft sound of a *c* or *g*.

For example, desire + able — desirable
peace + able — peaceable

Can you think of any exceptions to this rule? You have five minutes to look over the following list of words which may serve as a spelling test. Are there any other acceptable spellings of these words? Write them out, if you wish, as an aid to memory.

- | | | |
|-----------------|------------------|-------------------|
| 1. address | 18. occurs | 35. brief |
| 2. hypocrite | 19. decision | 36. exaggerate |
| 3. sleeve | 20. invalid | 37. praise |
| 4. fulfilled | 21. eerie | 38. benefited |
| 5. noticeable | 22. privilege | 39. acquaintance |
| 6. envelops | 23. judgment | 40. citizen |
| 7. adopt | 24. caress | 41. tragedy |
| 8. chauffeur | 25. monosyllable | 42. extraordinary |
| 9. accommodate | 26. luxurious | 43. until |
| 10. achievement | 27. anecdote | 44. buses |
| 11. referred | 28. luscious | 45. essentially |
| 12. conceit | 29. apparatus | 46. perspiration |
| 13. silhouette | 30. believe | 47. stubbornness |
| 14. consequence | 31. dictionary | 48. loneliness |
| 15. cupful | 32. metre | 49. definitely |
| 16. rhyme | 33. excellent | 50. thorough |
| 17. seize | 34. panorama | |

Exercise 1 (Oral)

Give the plurals of the following:

boy's, deer, me, wolf, 4, alumnus, moose, thanks, foot, child, no, gymnasium.

Exercise 2 (Written)

1. Correct the spelling errors in the following sentences.
 1. Joyce ditests the stationery that she has written on.
 2. It is signifigant to note that most errors in pronunciation are errors of care-lesness.
 3. My predjuces are my own personel business.
 4. Your food preferences facinated me.
 5. If I exagerrate, I do it because many obstacles have been sett in my path of edjucation.
2. Write out twenty times each the correct version of the words that you have mis-spelled this period.

LESSON 7

Study the Defining of Words to Gain Clarity and Exactness

A good definition names the object, the class to which it belongs, and the characteristics which distinguish it from others in the same class. For example, a piano is a musical instrument consisting of stretched wires struck with small hammers worked by keys. Which of these three parts of a definition do you think is the *genus*; which, the *differentia*? The purpose of a definition is to explain the precise nature of a thing, idea, or process in clear, simple, terse words. Defining, then, affords valuable practice in helping you think clearly and compose carefully.

Criticize the following definitions.

1. Measles is when you get small red spots on your face.
2. Pleasure is when you get a kick out of what you are doing.
3. A soliloquy is where a speaker alone on stage gives his thoughts.

By correcting the three sentences printed above, prove that good definitions emphasize the logic of grammar.

Complete the following definitions by naming the class.

1. A horn is.....on the heads of certain animals.
2. Loneliness is.....without company.
3. Honey is.....gathered by the bees.

Now, complete the following definitions by supplying the differentia.

1. A bicycle is a vehicle.....
2. An umbrella is a portable shade or screen.....
3. A verb is a part of speech.....

Using your dictionary to help you, define ten of the following:

a pun, hatred, ink, a library, gossip, breakfast, examination, sewing, stealing, fire, compass, rugby, girl friend, electricity, a snake.

Exercise 1 (Oral)

Without using your hands, give as brief a definition as possible of the following:
a cash register, the crawl stroke in swimming, a tuba, a television set, washing dishes, dancing.

Exercise 2 (Written)

1. Using simple, clear words, explain the flaws in the following definitions.
 1. A cow is an animal with four legs.
 2. A triangle is when three straight lines intersect.
 3. Chalk is what pupils write on boards with in our school which is two miles from town.
 4. Ambition is the state of being ambitious.
 5. A rich person is the scourge of the earth.
2. What values are to be gained by a study of defining?

LESSON 8

Study the Denotation, Connotation, and Sound of Words to Gain Effectiveness

The two aims of creative writing are clarity and effectiveness. The former ensures understanding; the latter, interest. For example, if your teacher said, "Please desist from your idle chattering," the meaning would be clear, but the statement would not be nearly so effective as "Keep quiet." You must choose words that are clear, exact, and suitable. It is not a matter of choosing the good from the bad, but rather the best from the better.

You must become aware of the nature and quality of words. Almost every word has two meanings—the denotation (surface meaning) and connotation (association meaning). For example, think of the words *house* and *home*. Which word has a more pleasant connotation? Denotation gives the basic meaning, but connotation adds force and appeal.

You have already learned to choose clear and exact words in your study of defining. Now you must practise choosing suitable words. The words should be suitable in meaning, suggestion, and sound.

Some words are ugly to the ear, while others are pleasant regardless of their meaning. Some ugly sounding letters are b, p, t, d, k, g, and long vowels. It is no accident that so many curse words have these sounds. The following words are ugly in sound as well as in sense: bug, mud, crag, hunk, beetle, break. The soft l, m, n and the soft vowels are beautiful sounds: memento, murmur, mellifluous, melon, lily, linen.

The names of metals are very expressive. How do the names bronze, brass, and steel suggest the nature of the substances? Zinc is ugly in sound, and lead sounds heavy. Give any other names of metals that seem appropriate.

Exercise 1 (Oral)

Give the differences in *connotation* of the following pairs of words.

1. institute, hospital
2. ailment, disease
3. prevent, hinder
4. cry, sob
5. modest, innocent
6. miserly, thrifty
7. hand, fist
8. prosperous, rich
9. melancholy, desperate
10. gay, jubilant

Exercise 2 (Written)

Write two short paragraphs. In the first paragraph create an effect of ugliness or roughness by sound; in the second, a beautiful effect.

LESSON 9

Write a Précis I

A *précis* is a clear, concise, smoothly-composed summary containing the essential meaning of a long passage. What English word does *précis* resemble? Find the derivation of this word in your dictionary. *Précis* writing is one of the most valuable exercises in your high school curriculum because it demands intelligent reading, clear thinking, and concise writing. This ability to select essential meaning is useful in taking notes, preparing study summaries, sending telegrams, writing advertisements, and giving directions. *Précis* writing is an excellent test of your word power.

There are eight rules to follow in writing a *précis*.

- 1) Read the passage carefully to gain an understanding of its general meaning.
- 2) Give a suitable title to the passage.

- 3) Read the passage a second time. By means of parentheses mark off each new thought division and draw *pencil lines* through unimportant expressions.
- 4) Read the passage a third time, and underline *in ink* the essential words of each thought division.
- 5) Make a rough note of the essential ideas *in your own words*.
- 6) Now summarize these rough notes in readable and connected form.
- 7) Read the passage a fourth time to make certain that you have not omitted any essential thought or idea.
- 8) Carefully revise your rough summary as your final précis: check punctuation, spelling, diction, and sentence structure.

Two mechanical ways to reduce the number of words of an original passage are *omission* and *substitution*. Omit all repetition, insignificant ideas, examples, and illustrations. Also, substitute one word for several. For example, *autobiography* condenses *the life of a person written by himself*.

Read the following passages and compare the original with a précis of it.

- A. A poor and toil-worn peasant, bent with years and groaning beneath the weight of a heavy faggot of firewood which he carried, sought, weary and sore-footed on a long and dusty road, to gain his distant cottage. Unable to bear the weight of his burden any longer, he let it fall by the roadside, and lamented his hard fate.

"What pleasure have I known since I first drew breath in this sad world? From dawn to dusk it has been hard work and little pay! At home is an empty cupboard, a discontented wife, and lazy and disobedient children! O death! O Death! come and free me from my troubles!"

At once the ghostly King of Terrors stood before him. "What do you want with me?" Death queried in hollow tones.

"Noth—nothing," stammered the awed and frightened peasant, "nothing except for you to help me put again upon my shoulders the bundle of faggots I have let fall!"

—Aesop's *Fables*

- B. The Old Peasant's Fearful Meeting with Death

An old peasant was toiling home under a heavy load of firewood. Tired out, he dropped it, mourned his hard lot, and called on Death to set him free. Immediately Death appeared and asked him what he wanted. The man replied that he wanted nothing but help to get the load on his shoulders again.

(55 words)—student précis.

Can you find one example of *generalization* where the student included several particulars under one heading, yet kept the essential meaning of the original? Why do people generalize in précis writing? What happens to direct narration in précis writing?

Since an essential factor of good précis writing is the reduction of the number of

words in the original, a student should possess a good vocabulary. Three or four words can often be reduced to one if you know that one word.

Substitute one word for each of the following expressions:

1. incapable of being destroyed
2. happening before the usual or proper time
3. that which is spoken or written at the beginning
4. making a display of learning
5. incapable of being avoided
6. with no roughness of manner
7. to take no notice of
8. not favouring one more than another
9. with the intention
10. over-scrupulous about details.

Exercise 1 (Oral)

Reduce the length of the following sentences, but keep the essential meaning of each.

- a) The old lady, aged and wan, kept up a constant stream of chatter until she saw my eyelids closing and my mouth yawning over and over again.
- b) Fear of atomic war is without doubt, and mark my words, the sole reason, in my mind, why men and women are in the ugly mess of fearing constantly today, this very minute.
- c) After he had experienced this lowness of spirits, he came to the decision that he would have to start anew with more greatness of heart if he were ever to get what he aimed at.
- d) It is my firm, considered opinion that football, that great outdoor game above all great outdoor games, will last, never to end, in the minds of you boys, everyone of you, wherever you chance to be upon this great, big, wide world of ours.
- e) Step right up ladies and gentlemen, boys and girls, and view with your own eyes the amazing, unbelievable, astonishing, incredible, surprising wonder of this mighty big universe that you and I are part of—Mello Mellows, the two cent chocolate-coated bubble gum that you will just love to chew and chew.

Exercise 2 (Written)

1. Write a ten word telegram to your vacationing parents and include the following information in concise form.
 - a) you passed
 - b) you need some money
 - c) you plan to leave for camp next Saturday
 - d) Bill Johnson and Jim Johnson, twin brothers, are going with you.
2. Copy into your English notebook the eight rules for writing a précis.

LESSON 10

Write a Précis II

Two important points in grammar can help you to reduce the number of words in your précis.

- 1) Use adjectives and adverbs.
- 2) Use the possessive case.

Adjectives and adverbs often suggest the meaning of entire phrases and clauses.

- 1) A man *who is courageous* can conquer the sick dread of uncertainty so evident in some pioneers.

A *courageous* man can conquer the sick dread of uncertainty so evident in some pioneers.

- 2) Much soil has been moved by the activity of *glaciers* in this area.

Glacial activity has moved much soil in this area.

Compose sentences proving that an adverb can give the meaning of an entire phrase and a clause.

Possessives too can take the place of adjective clauses.

The reward money *that the captor received* was spent in one reckless night of gaiety.

The *captor's* reward money was spent in one reckless night of gaiety.

Exercise 1 (Oral)

1. Using adjectives, adverbs, and possessives, reduce the number of words in the following sentences.
 - a) The hat which I liked the best was sold in a speedy fashion at the auction.
 - b) This was the movie star that was known throughout the world as the favourite of female teen-agers.
 - c) "The robin, a messenger of spring, sings a song that is delightful," said the witch.
 - d) A clause which is used as an adverb modifies a verb, adjective, or adverb.
 - e) The end of the novel is exciting in an original manner.
2. Why has your reduction of words improved these sentences?
3. Substitute one word for each of the following expressions:
 - a) paint objects with fantastic designs so that their outlines are difficult to see at a distance.
 - b) not having learned to read or write
 - c) does not often
 - d) to bring under favourable notice

- e) of this kind
 - f) people foremost in opening up new continents
 - g) to show the faults of
 - h) the belief that existence is an evil and that things are growing worse
 - i) to come into a country to make one's home there
 - j) an intimation of an intention to injure or punish
 - k) once every month.
4. Reduce the length of the following passages, but keep the essential meaning. You have only two minutes for each. Start now.
- a) One ought to be very careful before he begins to look on the gloomy side of things because this is the first step to being unhappy within himself.
 - b) He was indeed a handsome man with his tall frame, curly hair, and striking features that were the envy of every other man who observed his remarkable physical appearance.
 - c) Men and women who had spoken with approbation of this girl were covered with nervous confusion when the knowledge of her real name and background was released by the officers of the law.

Exercise 2 (Written)

When you summarize in *précis* writing, change direct narration to indirect. With this statement in mind, write a *précis* of the following passage, reducing it to about a third of its present length. Carefully follow the rules listed in Lesson 9.

A Fox, being caught in a trap, was glad to bargain for his neck by leaving his tail behind him; but upon coming abroad into the world, he began to miss his tail so much that he almost wished he had died rather than come away without it. However, resolving to make the best of a bad matter, he called a meeting of the rest of the Foxes, and proposed that all should follow his example. "You have no idea," said he, "of the ease and comfort with which I now move about: I could never have believed it if I had not tried it myself; but really, when one comes to reason it out, a tail is such an ugly, inconvenient, unnecessary appendage, that the only wonder is that, as Foxes, we could have put up with such a thing so long. I propose, therefore, my worthy brethren, that you all profit by my experience, and that all Foxes from this day forward cut off their tails." Upon this, one of the oldest Foxes stepped forward, and said, "I rather think, my friend, that you would not have advised us to part with our tails, if there were any chance of recovering your own."

—Aesop's *Fables*

Project

Bring to class next day a "letter to the editor" from your newspaper. Underline the expressions that can be reduced considerably, and be prepared to test fellow students to see how quickly they can substitute more concise phrasing.

LESSON 11

Write a Précis III

Read aloud the following selection.

Sparta remained for centuries what she was at the first coming of the Dorians—not a city, but a camp. Spartan education had one object—to make the sons of Sparta good soldiers. As soon as he was born the Spartan boy was placed on a shield, and his mother pronounced over him these words: “Either this, or on this,”—that is, “Either bring back this shield from battle, or be brought back dead upon it”; for to throw away the shield was a confession of defeat.

At an early age the boy was taken from his mother, and went through a course of the severest bodily training. If he were hungry he was bidden to go and hunt for his dinner on the mountains. Sometimes he would be publicly flogged at the altar of Diana; he might be beaten to death, but if one cry escaped his lips he was no true son of Sparta. You have all heard of the Spartan boy who was nursing a young fox under his cloak, and, rather than utter a word of complaint, allowed the fox to gnaw into his heart.

There were then three things aimed at in the Spartan training: strength, courage, and obedience. Nothing graceful or beautiful—neither poetry nor eloquence, art or science—had any place in that iron system. The Spartan learned the elements of music that he might march in time, and a few rude battle songs to raise his courage in the hour of peril. One object was kept in view, and one only, and it was certainly to a marvellous degree: the Spartans were probably the finest soldiers that the world has ever seen.¹

Stories from Herodotus

—H. L. Havell

Write a précis of this passage, reducing it about one third of its present length. When condensing, shorten long illustrations to their bare facts.

Project

In clear, concise language, write a newspaper advertisement offering for sale a bicycle. Stress the age, the make, the condition, the accessories, and the price of the bicycle. Include your name, address, phone number, and the most convenient hours to call. Supposing each word costs five cents, try to write your advertisement for under \$1.50. Decide whose newspaper notice is best.

LESSON 12

Write a Précis IV

One aid in writing a précis is the identification of the type of writing of the original—description, narration, or exposition. If the passage is descriptive, aim at the general

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impression and select the significant details which bear out this impression. If the original is narrative, select the verbs, the action words, and keep the narrative steps in chronological order. Finally, if the writing is expository, select the central idea and the ideas which are related to it.

The following are suitable passages for précis writing.

1. Description

The bridge had another sight as famous as this wonderful house, though famous for a far different and a very horrible reason. This was the great gatehouse at the Southwark end of the bridge called *Traitor's Gate*. It was a grisly sight, for the gate tower was garnished in a fashion worthy of the natives of a cannibal island—with the moldering heads of those who had been executed for treason. The heads of these poor traitors, or such as were considered traitors, were impaled on long iron spikes and set up over the bridge gate to warn and terrify all beholders. The bridge furnished dreadful object lessons in English history in these livid and decaying heads of men of high position in the kingdom. Sometimes as many as thirty heads could be counted on Traitor's Gate at one time. Occasionally they were taken down, but frequently they were left until the storms of winter, or some exceptionally heavy gale, blew them into the river.¹

2. Narration

It happened one day about noon, going towards my boat, I was exceedingly surprised with the print of a man's naked foot on the shore, which was very plain to be seen in the sand. I stood like one thunderstruck, or as if I had seen an apparition. I listened, I looked around me; I could hear nothing, nor see anything. I went up to a rising ground to look farther. I went up the shore and down the shore; but it was all one—I could see no other impression but that one. I went to it again to see if there were any more, and to observe if it might not be my fancy; but there was no room for that, for there was exactly the very print of a foot—toes, heel, and every part of a foot. How it came thither I knew not nor could in the least imagine. But after innumerable fluttering thoughts, like a man perfectly confused and out of myself, I came home to my fortification, not feeling, as we say, the ground I went on, but terrified to the last degree, looking behind me at every two or three steps, mistaking every bush and tree, and fancying every stump at a distance to be a man. Nor is it possible to describe how many various shapes affrighted imagination represented things to me in, how many wild ideas were found every moment in my fancy, and what strange unaccountable whimsies came into my thoughts by the way.

—Daniel Defoe

¹From *England In Song and Story* by Mary J. Curtis, by permission of the publishers, Allyn & Bacon Ltd.

3. *Exposition*

After high school or prep school, college. Among well-to-do parents in this country during the first three decades of the present century that sequence came to be accepted as normal and well-nigh inevitable. It was taken for granted that every boy and nearly every girl whose parents could possibly afford to send them should go on to college. But, unfortunately, it has become apparent that there are difficulties with this "new minimum standard for the great mass" and one essential point has become clear; that our colleges, as they *are*, are by no means good places for every boy and girl. They are very fine places for some boys and girls, but for a considerable majority they are very bad places. They offer to one particular type of young man and woman quite worth-while opportunities for mental and moral development; to all other types they offer virtually nothing, and much worse than nothing, namely, frustration and discouragement.¹

—Max McConn

¹*From Our Children reproduced by permission of the publishers, The Viking Press.*

Chapter XIV

IMPROVE YOUR SENTENCES

*Then, rising with Aurora's light,
'The Muse invoked, sit down to write;
Blot out, correct, insert, refine,
Enlarge, diminish, interline.*

—JONATHAN SWIFT

- Lesson 1. Vary the Structure of Your Sentences
- Lesson 2. Use Gerunds and Infinitives Correctly
- Lesson 3. Use Participles to Secure Variety and Force
- Lesson 4. Express Parallel Thoughts in Parallel Form
- Lesson 5. Please Your Reader by Writing Numbers Properly
- Lesson 6. Please Your Reader by Using Abbreviations Correctly

LESSON 1

Vary the Structure of Your Sentences

Read aloud the following sentences:

1. Barry returned to school after many false starts and much unpleasantness in the business world.
2. After many false starts and much unpleasantness in the business world, Barry returned to school.

How does the second sentence differ from the first?

What shift in emphasis or meaning is there in sentence 2? Which do you prefer? Why?

The first sentence is a *loose* sentence, one that may be brought to an end at several places and still be grammatically complete. In a loose sentence, the main ideas are presented at the beginning, and the modifying thoughts follow. The second sentence, however, is *periodic* and the meaning is not complete until the end of the sentence. Justify the names *loose* and *periodic* for such sentences.

Read aloud the following sentences:

1. His hideous knife tore at my flesh as we struggled in the darkened corridor of the old building.
2. As we struggled in the darkened corridor of the old building, his hideous knife tore at my flesh.

Which is the loose, and which the periodic sentence? Which version do you prefer? Why?

It is obvious that both loose and periodic sentences may be used effectively depending upon the writer's purpose. The *loose* sentence suggests an easy, natural flow of words, while the *periodic* achieves emphasis. The combination of *loose* and *periodic* sentences adds variety. Which type would be more suitable as the climax approached in a mystery story? Why?

There is another valuable sentence type that used to be more common than it is today—the *balanced* sentence. This is a sentence consisting of two or more parts similar in form and either parallel or contrary in meaning. It is balanced in the sense that the parts are equal or nearly equal both in the amount of thought expressed and in the number of words used to express it.

Read aloud the following balanced sentences:

1. To err is human; to forgive, divine. (Perfect balance)
2. I hate homework, not because it is dull, but because it is difficult. (Partial balance)
3. It is not that I loved Caesar less, but that I loved Rome more. (Contrast balance)

What are the advantages to be gained by using balanced sentences? There are, however, some disadvantages. A series of balanced sentences becomes monotonous. There is, moreover, an artificial, insincere effect when the strain to get balance is obvious. For example, John adores Lana; Lana detests John.

Exercise 1 (Oral)

1. Identify the following sentences as loose or periodic. Change the periodic sentences to loose and the loose to periodic. By observing the change in emphasis and meaning, decide which form is better for each.
 - (a) We lived on berries, grasses, and small game during our terrifying experience of being lost in northern Quebec.
 - (b) Resentful at the injustice of his parents, and puzzled by the strange attitude of his brothers, Harry decided to destroy the will.
 - (c) As I opened the old closet door, I heard a sickening thud.
 - (d) Bill arrived home, packed his clothes, and hastened to the bus depot.
 - (e) Three attacks were made on our forces last September.
 - (f) After the long court recess, we finally heard the verdict.
 - (g) Students who live far from school enjoy the bus ride every morning even though the trip takes one hour.
 - (h) When the accident occurred, the witnesses swore that they would testify if necessary, but they soon forgot their promise.
2. What would be the danger of using too many periodic sentences in a passage?

Exercise 2 (Written)

1. Create effective balanced sentences from the following information.
 - (a) You should not be wasteful. If you are not wasteful, you will never be in need. (Stress terseness)
 - (b) Women are emotional. I think, though, that men are practical and logical. Women are also sentimental. (Stress contrast)
 - (c) People who have gloomy views on life always think about unpleasant things. There are other people whose bright attitudes radiate happiness. (Stress vividness)
 - (d) "Teen-age boys behave politely. They have a certain unselfishness about them. On the other hand, adolescent girls are sometimes guilty of rude behaviour. Their selfishness is often apparent too," the teen-age boy said. (Stress emphasis)
2. Another advantage of balanced structure is that it aids the memory. Write a balanced sentence that can be easily memorized and contrast it with a longer sentence containing the same meaning.
3. Write three loose sentences that flow rhythmically and naturally.
4. Write three periodic sentences that create suspense.

LESSON 2

Use Gerunds and Infinitives Correctly

Forms of the verb that are used as other parts of speech are called verbals. They are the *gerund*, the *infinitive*, and the *participle*.

In the sentence printed below, the word "Singing" is used as a noun: it is subject of the sentence. It also has verbal value since it is derived from the verb "sing" and is modified by the adverb phrase "in the shower".

Singing in the shower is fun.

This word that ends in *ing* and possesses noun and verbal value is called a gerund.

GERUNDS

| | Active Voice | Passive Voice |
|--------------|--------------|------------------|
| Progressive: | seeing | being seen |
| Perfect: | having seen | having been seen |

Point out the gerunds in the following sentences and tell whether, as nouns, they are used as subject of a verb, object of a verb, object of a preposition, or subjective completion of a verb.

Driving a car in city traffic causes nervous tension.

Harry hates playing cards.

Marion left without paying her bill.

Seeing is believing.

There are two important rules to remember about using gerunds.

1. Use a possessive adjective or a noun in the possessive case to modify a gerund.
 WRONG: I heard of him leaving town.
 RIGHT: I heard of *his* leaving town.
 WRONG: They did not mind Tom doing that.
 RIGHT: They did not mind *Tom's* doing that.
2. Gerunds that precede the subject should refer to action by the subject.
 WRONG: After opening the door, a head appeared around it.
 RIGHT: After opening the door, he poked his head out.

Another verbal, the infinitive, may be used as a noun, as an adjective, or as an adverb. Used with the sign *to*, the infinitive is called a gerundial infinitive; used without the sign *to*, it is called a root infinitive.

INFINITIVES

| | Active Voice | Passive Voice |
|----------------------|-----------------------|---------------------|
| Simple: | (to) see | (to) be seen |
| Progressive: | (to) be seeing | |
| Perfect: | (to) have seen | (to) have been seen |
| Perfect Progressive: | (to) have been seeing | |

Notice how the gerundial infinitives are used in the following sentences.

To see is to believe. (noun as subject and noun as subjective completion)

She loves to dance. (noun as object of the verb)

He is a fine friend to have in school. (adjective modifying "friend")

The students are happy to listen to your music. (adverb modifying "happy")

There are two important rules to remember about using infinitives.

1. Infinitives that precede the subject should refer to action by the subject.

WRONG: To enjoy television, the set must have a clear picture.

RIGHT: To enjoy television, you must watch a set that has a clear picture.

2. Do not place an adverb between the two parts of a gerundial infinitive if by so doing you make your sentence seem awkward.

AWKWARD: He wanted to quickly tell the news.

BETTER: He wanted to tell the news quickly.

Exercise 1 (Oral)

1. Compose sentences in which these verbs are followed by gerunds: admit, risk, consider, deny, finish, avoid, appreciate, enjoy, mind.
2. Compose sentences in which these verbs are followed by root infinitives: can, watch, let, hear, see, may, feel, make.

Exercise 2 (Written)

Compose pairs of sentences in which each of these verbs is followed by a gerundial infinitive and by a gerund: begin, start, love, hate, cease, stop, prefer, like, continue, remember, intend.

Example

He likes to read detective stories.

He likes reading detective stories.

Exercise 3 (Oral)

Improve the following sentences:

1. Had you heard of Joyce singing before that?
2. We did not like him doing that.
3. To quickly sum up: they did not do it.
4. After eating our lunch, the car departed.
5. I had not heard of them buying guns.
6. He wanted to seriously speak to the students.
7. After talking for two hours, the clock struck twelve.
8. To meet my enemy, a clever plan entered my mind.
9. He did not object to me looking at the letter.
10. Before leaving, his hair was combed very carefully.

LESSON 3

Use Participles to Secure Variety and Force

In the sentence printed below, the word "trembling" is used as an adjective: it modifies the noun "puppy". It also has verbal value since it is derived from the verb "tremble" and is modified by the adverb phrase "with cold".

The puppy, trembling with cold, whined piteously.

This word that ends in *ing* and possesses adjective and verbal value is called a participle. You may recognize the *present participle* by the ending *ing*. The *past participle*, however, has no regular form. Usually it ends in *en*, *ed*, *d*, *t*, *n*, and *ne*.

PARTICIPLES

| | Active | Passive |
|------------------|-------------|------------------|
| Present: | holding | being held |
| Present Perfect: | having held | having been held |
| Past: | | held |

There are two important rules to remember about using participles.

1. A present participle expresses the same time as the main verb; whereas, a perfect participle expresses time previous to the main verb.

WRONG: Being born in 1926, I am thirty years old.

RIGHT: Having been born in 1926, I am thirty years old.

2. A participle must be so placed in a sentence that its relationship to the word which it modifies is clear. Be particularly careful of a participle which begins a sentence: such a participle should modify the subject of the main clause.

WRONG: Driving down the street, the tall elms are seen.

RIGHT: Driving down the street, we see the tall elms.

Read the following extract from Robert Southey's poem, "The Cataract of Lodore".

The cataract strong
Then plunges along,
Striking and raging
As if a war waging
Its caverns and rocks among;
Rising and leaping,
Sinking and creeping,
Swelling and sweeping,
Showering and springing,
Flying and flinging,

Writhing and ringing,
Eddying and whisking,
Spouting and frisking,
Turning and twisting,
Around and around
With endless rebound:
Smiting and fighting,
A sight to delight in;
Confounding, astounding,
Dizzying and deafening the ear with its sound.

Your reading of these lines will make it obvious that the present participle is useful to a writer who wants to suggest rapidity of movement.

Exercise 1 (Written)

1. Write a poem or a paragraph about a flood, a fire, or a race. Use present participles to convey to your reader the impression of rapid movement. Be careful, however, that the "ing" sound is not repeated so frequently as to make the sound effect of your sentences unpleasant.
2. Compose an advertisement about a new automobile using a number of present participles in order to suggest its smooth speed.

LESSON 4

Express Parallel Thoughts in Parallel Form

Read the following pairs of sentences aloud:

1. The boy gulped his milk, picking up his coat, running down the street, and then he caught the bus.
2. The boy gulped his milk, picked up his coat, ran down the street, and caught the bus.
1. Helen likes tennis, golf, and to swim.
2. Helen likes tennis, golf, and swimming.

Why is the second sentence in each pair preferable to the first?

It is obvious from these examples that you can help your reader grasp your meaning quickly and easily by expressing in similar grammatical construction ideas that are of equal significance and similar function. This use of parallel structure makes your sentences smoothly coherent.

Exercise 1 (Oral)

1. Compose three pairs of sentences similar to those in the examples printed on page 197. Show that your use of parallel structure in the second sentence of each pair helps to make the meaning clear.
2. Point out the parallel constructions in the following sentence:
People who believe in ghosts and who practise black magic should be made to realize, fully and soon, that such beliefs and such practices will affect their bodies, their minds, and their souls.

Exercise 2 (Oral)

Improve the following sentences by making parallel in structure the ideas that are parallel in value and function:

1. Bill's essay was short, inaccurate, and should have been more interesting.
2. The singer cancelled her engagement in Ottawa because of laryngitis and to get some rest.
3. We decided to spend the winter in Jamaica and going to the Rockies in the summer.
4. The angry father gave his son a choice—going without all privileges, or he might receive a beating, or to chop wood.
5. The bandit said that he would return soon and for us to keep quiet.

Exercise 3 (Written)

1. Write a sentence that shows how parallel structure aids emphasis. Contrast it with a less emphatic sentence that has the same meaning.
2. Rewrite the following sentences, making parallel the parts that should be parallel.
 1. She was pretty, blue eyes, and hair the colour of gold.
 2. To locate the old miser was my first aim and then demanding my pay was my second.
 3. Rugby players should have husky bodies, be courageous, and having intelligence too.
 4. I expected Jim to win the prize and that he should also refuse it.
 5. I admired the actor's performance not only tonight, and last night too.
 6. The beach is sandy, clean for the most part, and not too many people.
 7. My father was not only pleased by my report card, but my girl friend was also.
3. Compose a sentence with two adjectives in parallel form, a sentence with two phrases in parallel form, and a sentence with two clauses in parallel form.
You have only three minutes to complete this assignment.

LESSON 5

Please Your Reader by Writing Numbers Properly

Your reader will be pleased if he is aware that you have taken enough trouble to learn when to spell out numbers and when to use figures. The following rules will be useful.

Spell out:

1. *numbers that may be expressed in one or two words.*
I travelled *twenty-eight* miles on that motor scooter last night.
2. *numbers that simply refer to the time of day.*
I am leaving at *five o'clock* regardless of what you say.
3. *numbers that refer to sums of money in one or two words.*
I have *eighty* cents left. Harry gave *twenty-two* dollars to the fund.
4. *numbers that refer to the days of the month when the day precedes the month's name or when the month is not stated.*
My birthday is the *twenty-first* of January. His is the *seventh*.
5. *numbers that refer to a person's age.*
Patty is *fifteen* years old today.
6. *numbers that begin a sentence.*
WRONG: 1958 will be my lucky year.
RIGHT: *Nineteen fifty-eight* will be my lucky year.
PREFERRED: My lucky year will be 1958.

Use figures for:

1. *numbers that are expressed in three or more words.*
There will be *108* people directly affected by the strike.
2. *numbers that refer to time with a.m. or p.m.*
The telegram says that he will arrive at *8 a.m.*, tomorrow.
3. *numbers that refer to sums of money in dollars and cents, sums of money that require three or more words, and sums of money that appear close together.*
This tie cost me *\$3.50*.
His total income last year was *\$25,500*.
John's cheque of *\$150.00*, plus Harry's contribution of *\$221.00*, and my landlord's *\$100.00*, should just about pay our *\$500.00* down payment on the car.
4. *numbers that refer to the days of the month when the month's name precedes the day.*
I shall give you till January *1* to pay the debt.
5. *numbers for dates, street numbers, percentages, dimensions, and book divisions.*
School re-opens on January *4*, 1958.
I live at *5* Newholm Road.
The climax occurred in Act *5*, Scene *5*.

6. *numbers that are used close together.*

I had 10 oranges, 24 pears, and 48 apples.

Exercise 1 (Oral)

1. Rules evolve because there is a definite reason for them. Suggest the reason that led to the adoption of the following rules regarding numbers.
- (a) Numbers that are expressed in three or more words should be expressed in figures.
- (b) Numbers that begin a sentence should be spelled out.
- (c) Numbers that refer to time with a.m. or p.m. should be expressed in figures.
- (d) If several sums or numbers occur close together in a passage, they should be expressed in figures.

Exercise 2 (Written)

Divide the class into two teams. Each student has a chance to choose an opposing student and to give one brief test of the latter's ability to write numbers correctly.

LESSON 6

Please Your Reader by Using Abbreviations Correctly

These shortened forms should be avoided in literary composition because their possible ambiguity is an insult to your reader. There are, however, a few exceptions to this rule.

You may use these abbreviations:

1. Dr., Mr., Mrs., Messrs., Mlles., Mmes., before names.
2. Jr., Sr., Esq., B.Com., B.D., B.A., B.Ed., B.Paed., M.A., D.D., B.Sc., and other educational degrees when used after names.
3. a) No. before a number.
b) C.O.D.
c) Co. in the names of certain firms that use it.
d) a.m. and p.m. for schedules, but not in formal compositions.
e) A.D., B.C.

You should avoid these abbreviations in formal writing:

1. don't, won't and similar contractions. Instead, write *do not*, *will not*.
2. the ampersand (&). Instead write *and*.
3. etc. Instead write *et cetera*.
4. viz. Instead write *namely*.
5. e.g. Instead write *for example*.
6. i.e. Instead write *that is*.
7. St., Ave. Instead write *Street*, *Avenue*.

Learn to recognize some of the common contractions.

Educational Degrees

| | |
|-----------|--------------------------|
| B.A. | Bachelor of Arts |
| M.A. | Master of Arts |
| B.Sc. | Bachelor of Science |
| M.Sc. | Master of Science |
| B.D. | Bachelor of Divinity |
| B.Ed. | Bachelor of Education |
| B.Paed. | Bachelor of Pedagogy |
| D.Paed. | Doctor of Pedagogy |
| Mus. Bac. | Bachelor of Music |
| Mus. Doc. | Doctor of Music |
| Ph.D. | Doctor of Philosophy |
| LL.D. | Doctor of Laws |
| M.D. | Doctor of Medicine |
| D.D.S. | Doctor of Dental Surgery |
| B.Litt. | Bachelor of Letters |
| D.Litt. | Doctor of Letters |

Titles

| | |
|--------|--------------------------------|
| P.M. | Prime Minister |
| M.P. | Member of Parliament |
| M.L.A. | Member of Legislative Assembly |
| J.P. | Justice of the Peace |
| Q.C. | Queen's Counsel |
| D.A. | District Attorney |

Organizations

| | |
|--------------------------|-------------------------------------------------------------------|
| A.F.L., A.F. of L. | American Federation of Labour |
| C.B.C. | Canadian Broadcasting Corporation |
| C.N.R. | Canadian National Railways |
| C.P.R. | Canadian Pacific Railway |
| F.B.I. | Federal Bureau of Investigation |
| N.A.T.O., Nato | North Atlantic Treaty Organization |
| U.N.E.S.C.O., Unesco | United Nations Educational, Scientific, and Cultural Organization |
| U.N.R.R.A., UNRRA, Unrra | United Nations Relief and Rehabilitation Administration |
| Y.M.C.A. | Young Men's Christian Association |
| Y.M.H.A. | Young Men's Hebrew Association |
| Y.W.C.A. | Young Women's Christian Association |
| Y.W.H.A. | Young Women's Hebrew Association |

Miscellaneous

| | |
|----------|------------------------------------------|
| A.D. | anno Domini (in the year of our Lord) |
| circ. | circa (about) |
| C.O.D. | cash on delivery |
| doz. | dozen |
| D.P. | displaced person |
| E.R. | Elizabeth Regina (Queen Elizabeth) |
| Esq. | Esquire |
| etc. | et cetera |
| gym. | gymnasium |
| I.Q. | intelligence quotient |
| lat. | latitude |
| long. | longitude |
| Mlle. | Mademoiselle (Mlles. plural) |
| Mme. | Madame (Mmes., plural) |
| Mt. | Mount |
| N.B. | nota bene (note well) |
| N.P. | Notary Public |
| N.T. | New Testament |
| O.H.M.S. | On Her (His) Majesty's Service |
| O.T. | Old Testament |
| oz. | ounce |
| p.m. | post meridiem (afternoon) |
| Prof. | Professor |
| R.C.N. | Royal Canadian Navy |
| Rev. | Reverend |
| R.S.V.P. | répondez s'il vous plaît (please answer) |
| Sec. | secretary |
| Supt. | Superintendent |
| Treas. | Treasurer |
| T.V. TV | television |
| U.P. | United Press |
| U.S.S.R. | Union of Soviet Socialist Republics |
| V., Vs | versus (against) |
| V.I.P. | very important person |

Exercise 1 (Oral)

Divide the class into two teams. Each student has a chance to choose an opposing student and give one brief test of the latter's memory by asking a question based on any part of the material taken this period. Two impartial students, who may consult their textbooks, will be the authorities. Determine how much study time should be given before the contest begins.

Chapter XV

PRACTISE CLEAR THINKING

Works well thought out are invariably well written.

—REMY DE GOURMONT

- Lesson 1. Distinguish between Argument and Persuasion
- Lesson 2. Learn to Develop an Argument
- Lesson 3. Watch for Prejudice, Desire, and Rationalizing
- Lesson 4. Do Not Generalize Too Hastily
- Lesson 5. Learn to Recognize a False Analogy
- Lesson 6. Beware of Mistaken Causal Relationships
- Lesson 7. Study the Syllogism
- Lesson 8. Review the Common Fallacies in Reasoning
- Lesson 9. Learn to Debate

LESSON 1

Distinguish between Argument and Persuasion

It has often been said that the purpose of education is to teach students to *think*, but such a goal is incomplete unless we add *clearly* and *logically*. You perform mental operations all day long, but how many of them are clearly and logically composed? In this chapter, you are going to stress sound reasoning in your oral and written work.

Perhaps the best test of your ability to reason soundly is your ability to argue convincingly. Argument is assertion supported by proof. Too much of what you call argument is mere opinion. Nor should you confuse argument with persuasion. Argument seeks to convince the listener or reader, while persuasion seeks to cause somebody to do what you want him to do. To argue effectively, you must present facts, statistics, quotations, illustrations, and figures, to prove that your assertions are sound. To persuade effectively, you must present strong, sincere reasons, vivid illustrations, and sound comparisons. Both argument and persuasion require clear, logical thinking before and during their presentation.

Exercise 1 (Oral)

1. What facts do you now possess that you could bring to bear on arguments concerned with the spreading of disease, marathon swimming, and classical music?
2. What quotations do you know in connection with education, liberty, and Christianity?

Exercise 2 (Written)

1. Why is sincerity considered an important aspect of persuading?
2. Your mother refuses to let you get a summer job. Pretend that you are at boarding school in the last term. Write her a persuasive letter including definite, sincere reasons, vivid illustrations, and sound comparisons, telling her why she should let you get a summer job.

LESSON 2

Learn to Develop an Argument

Your argument should be clear, logical, and effective. Naturally, the test of a good argument is: How convincing is it? Assertions must be developed by explanation, illustration, and example.

Read aloud the following argument and answer the questions printed below.

An older person, observing a small child playing with a kitten, soon realizes that what is play for the child is pain for the pet. With no intention

of hurting it, the child is pinching it, swinging it, pulling it; or putting it to bed, dressing it, and otherwise making it serve all the purposes of a doll. The kitten—or pup, or rabbit—is too young to defend itself, or to escape; and so its childish owner may easily frighten it, tire it, or even injure it. Indeed, cases are all too common where a small pet has died from exhaustion. This treatment is not intentional cruelty, for sometimes the little animal's death is the result of too much loving and petting! It is due to small children's lack of understanding. Does it not seem reasonable, therefore, that little children should not be given pets?¹

1. How does this paragraph differ from a written opinion?
2. How convincing is the argument?
3. Select an effective illustration that adds weight to the force of the argument.
4. How might the argument have been improved?
5. Show that the author has obeyed the principles of unity and coherence in his paragraph.

Steps in an argument

1. Explain clearly, completely, and concisely what you intend to prove.
2. Next, give your main argument.
3. Then, develop your argument to lead your reader to think as you do.
4. Your concluding sentence should be a forceful restatement of what you have tried to prove.

Step one often demands a definition of terms. If several people are involved in the argument, they should be talking about the same things. Supposing the topic were that "Only practical subjects should be maintained in the high school curriculum", a definition of "practical subjects" would have to be agreed on. The creative person might think that only art and music are practical; whereas, the mathematician might feel that only algebra, geometry, and trigonometry are practical.

Another step to watch is step three. The explanations, illustrations, and examples that you use should be based on facts. Facts form the evidence for your argument. This evidence can be based on personal observation, experience, and on the word of authorities. Be certain that the evidence, if presented as a fact, is a fact. Radio commercials, newspaper articles, and magazine advertisements speak with the voice of authority, but often they are untrustworthy.

Finally, when you argue, be interesting and courteous. To be interesting, choose a subject that you enjoy and that you know something about. Remember, too, that you can convince people by appealing to their emotions as well as to their reason. Present your facts in a way that will make them experience what you want. To be courteous is sometimes difficult in a vocal argument, particularly if you are personally involved in the topic. Realize, however, that the angry, rude person detracts from the effectiveness of his argument, as listeners' sympathies go out to the calm, sincere, logical opponent.

¹From *Sense and Structure in English Composition* by Diltz & Cochrane, reproduced by permission of Clarke Irwin & Co. Ltd.

Exercise 1 (Oral)

1. Discuss how a definition of terms would clarify the topics of arguments stated in these terms:
 1. We should go back to the three R's.
 2. Poverty is a hindrance to success.
 3. Everybody deserves an education.
2. Give three subjects that you enjoy discussing. Phrase them into argument topics.
3. Explain—"You can convince people more rapidly by appealing to their emotions rather than to their reason."

Exercise 2 (Written)

Carefully plan and write a clear, effective argument on any topic of your choice.

LESSON 3

Watch for Prejudice, Desire, and Rationalizing

Much of what passes as sound reasoning today is faulty. Opinion, misquotation, prejudice, and other errors in clear thinking keep you from reaching sound conclusions. In this lesson, you are going to examine the common errors in thinking which you make daily.

1) Prejudice

It is difficult to be completely free from prejudice, although all mature people recognize this as a worth-while goal. Read aloud the following statements and give your immediate response to each.

1. Summer holidays for students should be abolished.
2. There should be no talking in the corridors between classes.
3. Students who get below a seventy-five average should not be allowed to play on school teams.

Although school authorities could make out reasonable cases for the three suggestions, you would not consider their decisions reasonable. You are prejudiced. Realize that prejudices are supported by emotion and not reason. In fact, prejudice keeps you from listening to reason. Beware of emotional thinking.

2) Desire

Too often you believe what you want to believe. If you do poorly in a subject, you believe that the teacher has a grudge against you. If you fail an examination, you decide that the examination was too difficult. You will not admit that your mental

ability might be responsible, yet you can readily see that that is the reason for your friend's failure. Test how much your desires interfere with clear thinking by stating your first reaction to the following statements.

1. A pupil's mark should be based on attitude, not examinations.
2. Rich people lead unhappy, useless lives.
3. Athletic ability is just as important as academic ability.

3) Rationalizing

You have probably heard your parents or an older brother sigh, "Now, you're just rationalizing." This process of substituting false reasons for logical thought is held in contempt by intelligent adults. When you rationalize, you hide, even from yourself, the real reasons for your behaviour. Suppose that you have been invited to go to a class swimming party and you refuse because you have to paint your room. Are you guilty of rationalizing? Did you really have to paint your room at that very time the party was taking place, or did you not go because you do not swim well and you would have been embarrassed? Do not cloud your thinking with false reasons. Discuss the rationalizing in the following sentences.

1. My father and I are always fighting. He just does not understand adolescents.
2. I would really like to help Sue copy the notes she lost, but I cannot because I have too much homework.
3. I know that I told you I was wearing a skirt and sweater to the party, but since I have a cold I thought it better to wear my new dress.

Exercise 1 (Oral)

1. What different types of prejudice are there?
2. Why is emotional thinking bad?
3. Give reasons why believing what you want to believe can be dangerous.
4. How do modern advertisers play upon people's natural inclination towards vague reasoning?
5. By discussing the following statements determine which flaws (prejudice, desire, or rationalization) hinder the clarity of thought.
 1. I am not going to study the last chapter because it will not be on the examination.
 2. I do not like old people and therefore I will not hire them.
 3. Homework should be abolished because it serves no useful purpose.
 4. I have two questions left, but I need some sleep.
 5. I would much sooner be myself, a normal, average boy, than Eric, that "brainy" character.
 6. We are putting our soft drink out in bigger bottles so that you can get more for your money.
 7. I am not popular simply because my parents are not wealthy.
 8. I knew the minute I saw the town that I would hate living here.

Exercise 2 (Written)

Write a clear and effective paragraph stating why in your opinion people, even to themselves, substitute false reasons for their behaviour. Plan your paragraph carefully.

LESSON 4**Do Not Generalize Too Hastily**

There are two types of reasoning—inductive and deductive. From what Latin words are these terms derived? *Inductive reasoning* is a method of reasoning that begins with facts and observations and organizes them to lead logically to a conclusion. *Deductive reasoning* is a method of reasoning that begins with an accepted principle, applies it to a specific point, and reaches a conclusion.

In this lesson, you are going to stress one common type of inductive reasoning—*generalization*. Generalization is reasoning from a number of examples to a conclusion that includes them all. For example, if you were thinking about the effect of summer jobs on students, your generalization might take this form: Bill, Harry, Joe, Jim, and Peter had summer jobs. Some jobs paid well, but others did not. Some jobs had a good deal of responsibility; others did not. Finally, you observe that each of the boys is putting more effort into his school work this fall. You reason, therefore, that summer jobs cause boys to appreciate school more than they did. Before you can believe this conclusion, you must test it with more examples.

Steps in generalization

1. Decide in definite terms what you are concerned about.
2. Find examples.
3. Analyse them closely.
4. Draw a conclusion.
5. Test your conclusion with other examples.

Generalization can be a sound reasoning process, but unless the examples are typical and numerous, your conclusion will be shaky: you will not be thinking clearly. Beware of false generalization.

Exercise 1 (Oral)

1. What false conclusions might an unthinking person draw from the following statements?
 - a) Some of the wealthiest men in the world did not go to college.
 - b) For two days in a row that teacher caught me without my homework done.
 - c) Your brother and sister were honour students in high school.
 - d) Strawberries brought me out in hives last year.
 - e) Last night I spent four hours studying for the test.

2. Give two examples of sound generalization.
3. Why is sound generalization considered a good way of supporting arguments?
4. By what other term have you heard false generalization named?

Exercise 2 (Written)

1. Write an argument on one of the following topics. Use generalization as the main reasoning process of your topic.
 1. The influence of environment is great.
 2. Motor accidents can be prevented.
 3. Believing the unbelievable is fun.
 4. We see what we want to see.
 5. Men should not give up their seats on street cars to women.
2. From your observation or experience, choose a general statement that you know to be true. Give three examples to prove that it is true.

LESSON 5

Learn to Recognize a False Analogy

Another common type of inductive reasoning is reasoning from analogy. *Analogy* suggests that since two objects are alike in some respects, they are alike in a certain other respect. This is similar to reasoning from examples (generalization), differing chiefly in the fact that only one comparison is used. For example, suppose you want to be a successful actor. A successful actor friend of your age studied at the Academy of Dramatic Arts. Therefore, you conclude that you should study at the Academy of Dramatic Arts. What is wrong with this reasoning?

If there is an essential difference between the two things compared, the conclusion may be faulty. Such an error is called false analogy: another example of lack of clear thinking.

Exercise 1 (Oral)

1. If reasoning by analogy is so liable to error, why do good writers continue to use it?
2. Find the derivation of analogy.
3. Discuss how sound the analogy is in each of the following sentences.
 1. The subway system will be good for Hamilton because it has been good for Toronto.
 2. I expect to find Latin very easy. My sister and brother both did.
 3. My girl friend and I have identical tastes in clothes. I shall like the new dress she just bought.
 4. I will not like New York. My friend went there last year and he hated it.

5. I expect to get at least seventy-five in English at Easter. Harry and I have the same mental ability and he got seventy-five last year.
6. Ants are busy little creatures always preparing for the future. We should do the same.
7. Bill Bronson may stay out as late as he pleases. I should have the same right.

Exercise 2 (Written)

1. Write a four-line jingle advertising soap to illustrate false analogy. If you have trouble, begin with, "Lydia Allan a famous screen star, uses Babbola, the best soap by far."
2. Write a paragraph of argument using sound analogy as the main reasoning process of your topic.

LESSON 6

Beware of Mistaken Causal Relationships

A third common type of inductive reasoning is *reasoning from causes and effects*. A speaker may try to convince his audience that a certain effect will take place because of a certain cause that now exists. Since a similar cause resulted in the type of effect predicted, the speaker feels that his reasoning is sound. What is the possible error in his judgment?

Criticize the following reasoning.

The vitamin pills I am taking have cured me of my cold. I am no longer sniffing, wheezing, and coughing.

Exercise 1 (Oral)

1. Why is reasoning from cause to effect and from effect to cause common?
2. In arguing you must be certain that the causes you state really produced the effects you have claimed. Discuss the soundness of the reasoning processes in the following sentences. Test to see that there is no possible cause that might have been omitted.
 1. The rain always bothers my rheumatism. My back and arms ache today because of the rain.
 2. Every time I see a black cat something happens to me. Today I saw a black cat. Something evil will happen.
 3. I am allergic to oranges. Whenever I eat an orange, I get a cold sore. I was so hungry this morning that I ate an orange. I shall get a cold sore.

4. Wars are caused by ignorance and greed. Since these same characteristics exist today, we shall have another war.
5. My friendship with Julia broke up because she was jealous of me. Mildred is jealous of me too. She soon will not be my friend.

Exercise 2 (Written)

1. Write the most ridiculous error in cause and effect that you can.
2. Write a paragraph of argument based on a topic of your choice that uses cause and effect to develop your main idea.

Project

Write a convincing argument on any subject of your choice. Pay attention to the rules for writing good arguments. Read, discuss, and mark these passages in an effort to select the best.

LESSON 7

Study the Syllogism

Remember that *deductive reasoning* begins with an accepted principle, applies it to a special point, and reaches a conclusion. The three steps in this method are called *the major premise*, *the minor premise*, and *the conclusion*. The major premise is a broad statement of fact; the minor premise is a special, related situation; the conclusion is the judgment you make. Read aloud the following example.

All mosquitoes carry deadly yellow fever. (major premise)

I was bitten by a mosquito. (minor premise)

Therefore I shall die of yellow fever. (conclusion)

The three statements organized in the above way are called a *syllogism*. Look up the term in your dictionary. Syllogisms are open to many errors that result in false thinking: a false major premise, a *non sequitur* minor premise, and an illogical conclusion.

Exercise 1 (Oral)

1. What is meant by the term *non sequitur*? Find its derivation.
2. Discuss the soundness of the following thinking patterns.
 - a) All doctors have learned how to relieve pain.
Animals suffer pain.
Therefore doctors can relieve pain in animals.
 - b) All plants respond to the stimulus of light.
My baby brother sits in the carriage.
Therefore my baby brother will grow

- c) All salespeople have good personalities.
Mrs. Harding works in the department store.
Therefore Mrs. Harding has a good personality.
 - d) All fathers are foolish men.
I have a father.
Therefore my father is a foolish man.
 - e) All people who live without working have a great deal of money.
Susan Henshaw lives without working.
Therefore Susan Henshaw must have a great deal of money.
- 3. How do major premises begin? What word starts a conclusion?
 - 4. What is a fallacy?

Exercise 2 (Written)

- 1. Compose the most humorous syllogism you can.
- 2. Why is a syllogism a good way to test logic?
- 3. Divide the class into three groups. One group will write major premises on the board; another, minor premises; and a third, conclusions. The statements should be written one at a time. For example, three groups are taking part—A, B, and C. A student from A group goes to the board and writes a major premise. He selects the pupil from B group to contribute the minor premise, who in turn chooses a C group student to write the conclusion. After a few turns in this manner, change jobs: let B group draw conclusions, A group write the minor premise, and C group give the major premise. Be certain that you use correct form for your syllogisms. Most important of all, the reasoning must be sound. That means that the major premise must be true, the minor premise must be a specific example of what is discussed in the major premise, and the conclusion must follow logically from these two premises. If a person is guilty of unsound reasoning, his team loses a point. Every correct answer deserves a point. Two impartial students will serve as judges in cases in doubt.

LESSON ' 8

Review the Common Fallacies in Reasoning

Exercise 1 (Oral)

Discuss what is wrong with the reasoning in the following sentences.

- 1. Why should I lock my bicycle? I have never had it stolen yet.
- 2. If you eat this cereal, you will become very strong. I know a boxer who eats it, and he is as strong as two men.
- 3. That method would work here; it worked in elementary school.

4. Mark Twain observed that bed must be a dangerous place, since most people die in bed.
5. That kind of car is no good. We know two men who own them and they have had a great deal of trouble with them.
6. It was good enough for me when I was young; so it is good enough for you.
7. People of that nationality are very clever. There are two of them at our school, and they both won scholarships.
8. That play was no good. I couldn't understand any of it.
9. This lucky charm helps me pass examinations. I carried it with me all last week while I was reviewing and studying my work, and I passed all my examinations.
10. A boy or girl will receive a better education at a private school than at a public school because private schools have better playing grounds.
11. Brampton should have a subway. Toronto has one.
12. He is to blame for the accident. I never hit anybody before.
13. Drink tea and you will live for a long time. Those three old ladies drink tea every day.
14. All water contains particles of dirt or clay. (major premise)
I drink water. (minor premise)
Therefore I swallow particles of dirt or clay. (conclusion)
15. All heavenly bodies are much smaller than the sun. (major premise)
I am much smaller than my brother. (minor premise)
Therefore my brother is the sun. (conclusion)

Exercise 2 (Written)

Compose a group of sentences illustrating one of the common fallacies of reasoning: prejudice, desire, rationalization, false generalization, false analogy, false causes and effects, a false major premise, a *non sequitur* minor premise, and an illogical conclusion. Write your group of sentences on a small piece of paper and place it on the front desk. Choose one of the pieces of paper and read the sentences aloud to the other students, who will spot as quickly as possible the error in reasoning. Write troublesome errors on the board for criticism.

LESSON 9

Learn to Debate

Probably the best test of your skill in arguing clearly and logically is debating informally or formally.

In the *informal debate*, the class is divided into two sides—affirmative and negative. Volunteer speakers from each side contribute alternately. Three impartial judges should decide which is the winning team. It is vital, then, in an informal debate that

the topic be interesting to everybody in the group, for the success of the debate depends entirely upon interested voluntary co-operation.

Formal debate is a contest between two teams who test their skill in argument to win the audience's support. Certain rules are always followed.

A. The subject

1. It must have two sides both of which are capable of being argued.
2. To avoid confusion, it must be worded positively, not negatively.
3. It should be stated clearly and briefly.

B. The debaters

1. The side that supports the subject is called the affirmative; the side that does not, the negative.
2. Each team should prepare its arguments carefully: decide what points are to be covered by each speaker, consult books, prepare notes or cards, and anticipate the opponents' views.
3. Each debater's speech should be a good example of sound argument. It is better practice to establish four or five solid points than to list a catalogue of points.

C. The procedure

1. The chairman announces the topic, introduces the speakers, explains any time limits, and announces the judges' decision.
2. The debaters speak in this order:
 1. First Affirmative
 2. First Negative
 3. Second Affirmative
 4. Second Negative
3. The first speaker for the affirmative makes his rebuttal.

D. The judgment

1. The decision is given to the side which has more effectively presented and refuted the arguments.

Exercise 1 (Oral)

1. What are the values of debating?
2. What disadvantages can you see in debating?
3. Suggest three possible subjects for an informal class debate.
Select the most interesting topic after many have been discussed and debate it.

Exercise 2 (Written)

Present arguments for the negative side of the debate subject:

Resolved, that there should be a nine p.m. curfew for teen-agers.

Project

Plan to hold a formal debate. After having selected an interesting controversial topic, choose speakers, a chairman, and judges. Some suggestions follow.

1. *Resolved*, that homework in high school be abolished.
2. *Resolved*, that this school should have a student council.
3. *Resolved*, that primitive man is happier than civilized man.
4. *Resolved*, that automobile driving should be a compulsory course in high school.
5. *Resolved*, that students should supervise all extra-curricular activities.

Chapter XVI

LEARN TO SPEAK EFFECTIVELY

A man cannot speak but he judges himself.

—RALPH WALDO EMERSON

- Lesson 1. Improve Your Voice and Manner
- Lesson 2. Improve Your Conversation
- Lesson 3. Discuss Intelligently
- Lesson 4. Learn How to Prepare a Speech
- Lesson 5. Learn to Speak without Formal Preparation

LESSON 1

Improve Your Voice and Manner

Not nearly enough stress is placed upon the ability to speak well. In almost every job, being able to express your ideas clearly and correctly is a decided asset. You do not, however, have to look just to your future to make a worth-while case for effective speaking: in the present you are being plagued by speech problems that emphasize the importance of good oral English.

One of the main features of your personality is your voice. Think of people you know. Have any of them disagreeable voices that detract from their popularity? High, nasal, hoarse, and monotonous voices are objectionable. Many of you have probably experienced being impressed by the beauty of a girl who in one whine destroyed the perfect picture.

Another common flaw, besides an unpleasant voice and the use of incorrect English, is the faulty pacing of your speech. The two extremes of too fast and too slow are to be avoided. Too fast speech creates confusion; too slow speech creates boredom. Effective pacing comes from proper breathing. Because the air from your lungs is changed into voice by your vocal chords, the amount of air and the rate at which you expel it will have significant effects on your speech. Nervousness and poor posture interfere with proper breathing and therefore with pleasant speaking: speech becomes hurried, quiet, breathy, or hesitant.

To overcome nervousness, simple muscular tension, you must relax. Remember that everyone is nervous to some degree in certain situations, but many people have learned how to cover their nervousness. One profitable practice is deep breathing just before you intend to speak: this rids you of "butterflies in the stomach". Then too, quivering hands often betray nervous tension. Notice how often some famous speakers clasp their hands behind their backs. Stare at a friend's hands and notice how soon he becomes conscious of them. Finally, realize that a great deal of nervousness is based on conceit. You have a mental picture of yourself that is a much more attractive image of you than the real you. This mental image you usually present to your acquaintances. If there is any danger of your acquaintances' realizing that you are not so intelligent, athletic, social, popular, talented, et cetera, as they have been led to believe, nervous tension takes over. For example, your speaking in front of fellow students may reveal that you are not so confident as you pretend, not so clever, not so casual about school affairs. Therefore you become nervous. Remember: everyone has created a mental image of himself, and everyone is nervous. Nervousness is not a peculiar affliction that you alone suffer from: world-renowned actors and actresses who earn their living and their reputations by appearing in public, suffer from it too. Remember also that most people in an audience are sympathetic to the sincere speaker and antagonistic to the over-confident, completely self-possessed orator.

Good posture, too, is important to pleasant speaking. A too rigid or slouched

stance hinders proper breathing. If you keep your weight chiefly on one foot and stand straight, you will find that this easy position helps you to relax. Also, looking in an alert manner directly at the person to whom you are speaking gives the other person a confidence which is infectious. Try it.

Exercise 1 (Oral)

1. Two other aspects of your speech which may detract from your vocal personality are enunciation and pronunciation. Distinguish between the two. Which is due to carelessness?
2. If a tape recorder can be obtained, record your voices. Play back the tape, and encourage constructive criticism from fellow students. Realize that all voices can be improved with proper training. If you cannot get a tape recorder, have five students read a short paragraph of prose. Vote to determine whose voice seems most pleasant.
3. Pantomime a nervous speaker being called to the platform and delivering his speech. In contrast, pantomime a confident, sincere speaker undergoing the the same experience.
4. Practise the following breathing exercises which relax tension.
 - (a) Tense your entire body, hold, and then relax. Repeat three times.
 - (b) Inhale deeply through the mouth, and then exhale in a yawn. Repeat three times.

Exercise 2 (Written)

1. Give the meanings of the following vocal terms: volume, resonance, pitch, and inflection.
2. People often judge a person's educational background by his ability to pronounce words correctly. Although this method is somewhat unsound, you should be aware that it exists. How often have you noticed another person's mistakes in pronunciation? Using your dictionary, find the correct pronunciation of the following words:
genuine, often, Italian, chasm, theatre, inquiry, misled, adult, arctic, interesting, incomparable, champion, library, film, just, extraordinary, diamond, subtle, drought, natural, appreciation, literature.

Project

Start keeping a list of the most commonly mispronounced words that you hear in everyday conversation. Indicate the correct pronunciation.

LESSON 2

Improve Your Conversation

It is wise to learn to speak clearly, correctly, and effectively, because wherever

you go you are judged by your speech habits. Most of you could benefit from some simple advice: speak more slowly, more pleasantly, and more distinctly.

Perhaps the most usual way in which you show your speaking ability is through conversation. Social responsibility demands that you contribute your share to a conversation. No one is less welcome at a gathering than the silent person who listens to everyone else speak but does not feel obliged to do any talking, unless of course it is the "chatterbox" who babbles on endlessly, ignoring the other person's words. You must take a middle road in this matter of conversation: have something interesting to say, yet be a good listener too. To be a good conversationalist, you must have a sincere interest in people and their opinions. If you are prejudiced, selfish, moody, tactless, or artificial in your speech, you will be unpopular.

A telephone conversation can be pleasant or bothersome. Shouting, silly giggling, and pointless chatter are habits that should be broken. The first rule of good conversation is—"Be considerate." Is the other person interested in what you are saying? Are you trying to draw him out if he is shy? Are you speaking as well as you can? Are you being cheerful? Are you listening with sincere interest to what he has to say? The answers to these questions should be "yes". Make certain that no telephone conversation is idle, because it is selfish to waste another person's time and foolish to waste your own. It is difficult to break off a telephone conversation if you are the person called. How might you do this politely?

Another social custom that illustrates your speaking ability is the matter of introductions. A "Hey, meet Kate" introduction is not guaranteed to mark you as a considerate host. There are certain rules that convention accepts and expects of intelligent, polite people during introductions.

1. Introduce the man to the woman.
2. Introduce a younger person to an older person.
3. The name of the person to whom the introduction is being made should be mentioned first.
4. The correct reply is "How do you do", not "Charmed I am sure."
5. A man rises if he is seated.
6. A man offers his hand to another man, but he does *not* take a woman's hand unless it is offered.
7. The person who is introducing the pair should launch on a topic of conversation to avoid the dreadful silence that sometimes follows introductions.
8. Variations of introductions are: "This is", "I should like to introduce", "Do you know".
9. Speak distinctly so that people do not have to have the names repeated.

The following is a correct introduction between a school friend and your mother.

"Mother, this is Harvey Hayword: Harvey, my mother, Mrs. Kendall. Harve and I are in the same class at school. He does a little better scholastically than I—about twenty per cent to be exact!"

Exercise 1 (Oral)

1. Two boys are selected to act as strangers who are waiting in the living room for the arrival of their boy friend. He keeps them waiting for several minutes. Try to converse as naturally and interestingly as possible.
2. Two girls are selected to act as strangers whose boy friends have gone to check their coats at a dance. Try to converse as naturally and as interestingly as possible.
3. Briefly narrate the most exciting experience of your life.
4. Pretend that you are making a telephone call to a department store. Order many new clothes for yourself. This practice should be performed in pairs, with one person playing the conversational role of the buyer and the other acting as the clerk.
5. Choose some place of local interest and have several students give explicit directions on how to get there from the school. Decide whose instructions are clearest.
6. Introduce:
 - (a) a boy to a girl
 - (b) a student to another student
 - (c) a friend to a group
 - (d) your father to your principal.

Exercise 2 (Written)

1. Prepare a two-minute talk on some distant place that interests you. Find the information in library reference books.
2. Write out a humorous anecdote and be prepared to tell it in class.

LESSON 3

Discuss Intelligently

Discussion is the oral analysing of a situation, problem, or idea for clear, intelligent examination. If the purpose is worth while; the information, sound; the conduct, courteous and orderly, then the discussion can be one of the most beneficial practices in the high school curriculum. Beware, however, of letting the discussion period degenerate into idle, off-topic chatter, and prejudiced opinion. Such a procedure is a waste of time.

There are two types of group discussion—panel and forum.

(1) Panel

A chairman and a panel of about six members after thorough investigation present

their views on *different* aspects of a certain subject. These people, usually seated in a semicircle, face the audience.

(2) Forum

A chairman and two, three, or four speakers consider the *same* question from the same platform. Sometimes there are no speakers from the platform, and the chairman simply calls on people in the audience to present their views on this one topic. In this latter case, each person identifies himself before speaking.

Suppose, for example, the topic of discussion is the matter of slum clearance. In a panel discussion, the six members would each prepare a different aspect of this topic. One might be concerned with the slum situation as it is today, another with the slum situation as it could be, and a third might speak on the practical problems of the actual clearance. Now in a forum, each member would speak on the matter of slum clearance from his own point of view: the tenant, the medical officer, the landlord, *et cetera*. Both the panel and the forum discussion can lead to successful informal group participation.

If the discussion is to be effective, each member of the group must recognize his responsibilities. The chairman should be an intelligent, quick-thinking, efficient, courteous person, who opens the discussion by stating its purpose and introducing the speakers. From then on, it is his job to keep the discussion moving and on the topic. After the panel or forum members have spoken, he opens the discussion to the audience, sums up the views aired during the period, and brings the meeting to a close. The panel or forum members, too, should be unprejudiced, intelligent, polite, and industrious people who are sincerely interested in the topic at hand. They should address the chairman and the audience before speaking.

A variation of the panel discussion is the round-table discussion where members freely ask questions and answer each other's questions. Select a chairman and four panel members to discuss one of the following topics:

1. the examination system
2. fraternities and sororities
3. professional sport
4. socialized medicine
5. homework.

Open the discussion to the other pupils after the panel members have outlined and examined the significant factors of the topic.

Exercise 1 (Oral)

1. Plan a panel discussion on a controversial topic of your choice. State clearly the purpose of this group discussion and divide the topic into six different aspects. Choose a chairman and several members to do research on these aspects and to present their views in three-minute speeches next day. Other pupils in the class should think about the topic, find suitable information, and

be prepared to participate freely next day. Some suggested topics for investigation are:

1. juvenile delinquency
2. success
3. school spirit.

The aim should be to deepen each other's understanding of the subject rather than to come to complete agreement.

Exercise 2 (Written)

What are the benefits to be gained from group discussion?

LESSON 4

Learn How to Prepare a Speech

You have all been bored at some time or another by a speaker's grating voice, self-conscious manner, and dull material. If you are called upon to speak in public, you have an obligation to your listeners. Do not waste their time! If you follow carefully eight public-speaking rules, your performance should be good.

1. *Select a subject carefully.* Keep in mind the occasion and your audience. A valedictory address to class-mates will be entirely different from your story-telling to amuse the neighbour's children.
2. *In your mind clarify your goal.* Are you trying to persuade, convince, inform, or entertain your listeners? Different purposes require different material and organization.
3. *Collect information and material on your subject.* Visit the library.
4. *Outline your speech in point form.* Keep in mind the three divisions of introduction, body, and conclusion. It is much better to learn five main points of your speech than to memorize the whole speech. Memorized speeches sound mechanical and are usually poorly received.
5. *Prepare a skilful opening and conclusion to your speech.* Be original and sincere.
6. *Make your speech vivid and interesting.* Use concrete examples, clear illustrations, fresh comparisons and contrasts, picturesque details, and noteworthy quotations.
7. *Rehearse your speech several times.* Have somebody time your delivery.
8. *Deliver your speech in an alert, sincere manner.* Your eye contact, stance, and voice should contribute to the pleasing impression your material makes on your audience.

There are many different types of public speaking, but two that you may be called upon to perform are the introducing of a guest speaker and the accepting of an award.

Introducing a speaker

In a speech of this type, you should stress the importance of the topic and the speaker's high qualifications in that field. The following are some suggestions to enable you to do a better job of introducing guest speakers.

1. Brief introductions are best.
2. Do not begin until the audience is quiet.
3. Address the chairman, honoured guests, and the audience.
4. Begin in an interesting, original manner that will create audience attention regarding the speaker.
5. Outline the speaker's accomplishments.
6. Stress the school's pleasure in having him as a guest speaker.
7. Lastly, state his name loudly and clearly.

Receiving an award

A muffled word of "Thanks" is not sufficient as an acceptance speech for an award. The following suggestions should prove helpful.

1. Brief acceptances are best.
2. Thank the group sincerely for the award.
3. Commend any other contestants.
4. Say what the award means to you.

Exercise 1 (Oral)

1. Pretend that you are introducing a famous movie star to an audience of theatre people.
2. Try to make the following sentences more vivid.
 - a) Poverty is always present as a hindrance to civilization's progress.
 - b) Amusement parks are exciting places.
 - c) Basketball is a good game.
3. Many good public-speaking efforts are ruined by monotonous voices. What is a monotone? Try the following exercises to help rid your voice of monotony.
 - a) Repeat the word good-bye in ascending and descending pitch.
 - b) Repeat the following sentence, each time emphasizing a different word.
I detest your deplorable conduct.

Exercise 2 (Written)

1. List five public-speaking topics that you find interesting.
2. Write a good concluding statement to linger in the audience's mind long after the conclusion of a speech entitled *The Evils of War*.

Project

Plan now your most important public-speaking effort of this year. Several class periods may be devoted to the planning, hearing, and discussion of your four-minute speeches on any topic of your choice. Follow carefully the public-speaking rules listed at the beginning of this lesson.

LESSON 5**Learn to Speak without Formal Preparation**

Perhaps more fun than prepared speaking, but not always so informative, is extemporaneous public speaking, speaking without formal preparation. This type of speaking is very valuable, because it is more closely related to your life than formal public speaking. Few of you have the opportunity or the inclination to consult reference books before you state your opinion on some everyday matter of living.

This period you are going to practise extemporaneous public speaking. The question box is a device used to encourage pupils to speak in front of a group and thus gain confidence. Submit on a sheet of paper labelled Practice A, a question that can serve as a test of a fellow student's speaking ability. While the teacher is collecting and judging these questions, you are to write on another sheet of paper five topics of interest, such as television and education, my favourite sport, overcoming shyness, popular music, and the joy of eating. These will serve as topics for Practice B.

Practice A

Slips of paper containing the chosen questions and perhaps a few added by your teacher are placed on the front desk. Choose a chairman to be in charge of the proceedings. Volunteers are asked to select a slip of paper, read the question aloud, and reply in clear, correct, effective English. Sometimes the answers will lead to brief, exciting discussions as students disagree with the answers given.

Some suggested questions are:

1. What would you do if you received a million dollars?
2. Should parents give their sons more educational advantages than their daughters?
3. What is your favourite sport? Why?
4. Should there be a nine o'clock curfew for all teen-agers?
5. What should you do to become more popular?
6. What is a typical teen-ager?
7. What household chores do you dislike doing most? Why?
8. Should young people receive an allowance?
9. What extra-curricular activities do you enjoy? Why?
10. What excuses do you give your teacher when your homework is not done?

Practice B

While Practice A, the question box, is going on, the teacher may write on a sheet of paper the twelve best topics submitted for practice B. Seven speakers are chosen and seated in order of speaking. There are twelve topics on a sheet of paper, and every contestant gets a choice of the first five subjects. When a speaker has chosen, he crosses his topic off the list. Another student can check that this procedure is properly carried out. Two minutes are given for the preparation of a speech, and a small pad, in case the student wants to make notes, is left on the front right desk where the topics are located. Each student is expected to speak the full two minutes to ensure that the next speaker has the same amount of time for preparation. One tap on the main desk by the chairman indicates that the speaker has half a minute left to speak. Several taps means that the two minutes are up, and he should conclude his speech immediately. The question box should continue until the first speaker of Practice B has had two minutes to plan his public-speaking effort. Thereafter Practice B will follow naturally along as the seven speakers present their views on their chosen subjects. Class-mates may mark the speaker's efforts out of 10.

The following are some suggested topics for Practice B.

1. prejudice
2. in hospital
3. track and field
4. habit
5. true maturity
6. boredom
7. cruelty of children
8. sarcastic people
9. classical music
10. ambition

Exercise 1 (Oral)

Give an impromptu oral book report on a supplementary reading book.

Exercise 2 (Written)

What are the values of extemporaneous public speaking?

Project

Few efforts in public speaking are more interesting than a mock trial. Select a judge to be in charge of the proceedings. Now the class is to be divided into five groups, and each group is assigned a claimant to uphold in a law suit over the ownership of several thousand dollars worth of fabulous jewels. After the time allotted by your teacher for preparation, each group selects its best speaker to act as lawyer in presenting their views and disparaging the other claimants' cases. Time for rebuttal should be given. During the trial, members of the groups may quietly pass to their lawyers

notes containing additional information. The final judgment based on class vote is to be awarded to the best presentation of a claim by the lawyer, rather than on the legal rights of the individual.

The judge reviews the following essentials of the case for the class.

"At Middleton Airport on June the third, 1956, a Mr. Henry Smithers committed suicide. Before he died, he placed thirty thousand dollars worth of jewels in a stolen red leather overnight bag. Five claimants want possession of the jewels:

- A. The woman who owns the red leather overnight bag.
- B. The stewardess who found the jewels in the bag.
- C. The owner of the Cadillac convertible where the bag containing the jewels was found.
- D. A man who claims that he is the son of the late Henry Smithers.
- E. A Mrs. Smithers, who has been divorced fifteen years from the deceased, who, she says, gave her the jewels twenty years ago.

It is the purpose of this court to decide whose lawyer best presents his client's claim. The court will now come to order."

Chapter XVII

WRITE A SHORT STORY

Once they have acquired enough words and a quite elementary ease in forming sentences from these words, they can—or most of them can—tell a story with a fresh charm and a graphic directness too often lacking in stories told by their elders.¹

—ERIC PARTRIDGE

- Lesson 1. Enjoy a Good Short Story
- Lesson 2. Learn the Characteristics of a Good Short Story
- Lesson 3. Study the Technical Features of a Short Story
- Lesson 4. Plan the Plot Carefully
- Lesson 5. Create Life-Like Characters
- Lesson 6. Use Setting Effectively
- Lesson 7. Write a Short Story

¹*From English, A Course for Human Beings, reproduced by permission of MacDonald & Company.*

LESSON 1

Enjoy a Good Short Story

Man's love of narrative has existed throughout all ages. Did you know that early literary records on Egyptian papyrus date back to 4000 B.C.? Stories abound in the Old Testament, and even Christ spoke to his disciples in parables. This love of storytelling has grown and expressed itself in several literary forms over the years: the novel, the essay, the drama, and the short story.

Perhaps the most popular literary form today is the short story. Why? If you were asked to give a definition of a short story, what would you say? Did you know that some fiction magazines pay \$500.00 to \$1,000.00 for each story they buy? Perhaps you may never sell your creative material; still, writing a short story can give you valuable practice in observation, selection, reflection, and arrangement. Explain this last statement in detail.

Read the following short story.

QUALITY

I knew him from the days of my extreme youth, because he made my father's boots, inhabiting with his elder brother two little shops let into one, in a small by-street—now no more, but then most fashionably placed in the West End.

That tenement had a certain quiet distinction; there was no sign upon its face that he made for any of the Royal Family—merely his own German name of Gessler Brothers; and in the window a few pair of boots. I remember that it always troubled me to account for those unvarying boots in the window, for he made only what was ordered, reaching nothing down, and it seemed so inconceivable that what he made could ever have failed to fit. Had he bought them to put there? That, too, seemed inconceivable. He would never have tolerated in his house leather on which he had not worked himself. Besides, they were too beautiful—a pair of pumps, so inexpressibly slim, the patent leathers with cloth tops, making water come into one's mouth, the tall brown riding-boots with marvellous sooty glow, as if, though new, they had been worn a hundred years. Those pairs could only have been made by one who saw before him the Soul of Boot—so truly were they prototypes incarnating the very spirit of all footgear. These thoughts, of course, came to me later, though even when I was promoted to him, at the age of perhaps fourteen, some inkling haunted me of the dignity of himself and brother. For to make boots—such boots as he made—seemed to me then, and still seems to me, mysterious and wonderful.

I remember well my shy remark, one day, while stretching out to him my youthful foot:

"Isn't it awfully hard to do, Mr. Gessler?"

And his answer, given with a sudden smile from out of the sardonic redness of his beard: "Id is an Ardt!"

Himself, he was a little as if made from leather, with his yellow crinkly face, and crinkly reddish hair and beard, and neat folds slanting down his cheeks to the corners of his mouth, and his guttural and one-toned voice; for leather is a sardonic substance, and stiff and slow of purpose. And that was the character of his face, save that his eyes, which were grey-blue, had in them the simple gravity of one secretly possessed by the Ideal. His elder brother was so very like him—though watery, paler in every way, with a great industry—that sometimes in early days I was not quite sure of him until the interview was over. Then I knew that it was he, if the words, "I will ask my brudder," had not been spoken; and, that if they had, it was his elder brother.

When one grew old and wild and ran up bills, one somehow never ran them up with Gessler Brothers. It would not have seemed becoming to go in there and stretch out one's foot to that blue iron-spectacled glance, owing him for more than—say—two pairs, just the comfortable reassurance that one was still his client.

For it was not possible to go to him very often—his boots lasted terribly, having something beyond the temporary—some, as it were, essence of boot stitched into them.

One went in, not as into most shops, in the mood of: "Please serve me, and let me go!" but restfully, as one enters a church; and, sitting on the single wooden chair, waited—for there was never anybody there. Soon, over the top edge of that sort of well—rather dark, smelling soothingly of leather—which formed the shop, there would be seen his face, or that of his elder brother, peering down. A guttural sound, and the tip-tap of bast slippers beating the narrow wooden stairs, and he would stand before one without coat, a little bent, in leather apron, with sleeves turned back, blinking—as if awakened from some dream of boots, or like an owl surprised in daylight and annoyed at this interruption.

And I would say: "How do you do, Mr. Gessler? Could you make me a pair of Russia leather boots?"

Without a word he would leave me, retiring whence he came, or into the other portion of the shop, and I would continue to rest in the wood chair, inhaling the incense of his trade. Soon he would come back, holding in his thin, veined hand a piece of gold-brown leather. With eyes fixed on it, he would remark: "What a beautiful biece!" When I, too, had admired it, he would speak again. "When do you wand dem?" And I would answer: "Oh! As soon as you conveniently can." And he would say: "To-morrow ford-nighd?" Or if he were his elder brother: "I will ask my brudder!"

Then I would murmur: "Thank you! Good-morning, Mr. Gessler." "Goot-morning!" he would reply, still looking at the leather in his hand. And as I moved to the door, I would hear the tip-tap of his bast slippers restoring him, up the stairs, to his dream of boots. But if it were some new kind of footgear that he had not yet made me, then indeed he would observe ceremony—divesting me of my boot and holding it long in his hand, looking at it with eyes at once critical and loving, as if recalling the glow with which he

had created it, and rebuking the way in which one had disorganized this masterpiece. Then, placing my foot on a piece of paper, he would two or three times tickle the outer edges with a pencil and pass his nervous fingers over my toes, feeling himself into the heart of my requirements.

I cannot forget that day on which I had occasion to say to him: "Mr. Gessler, that last pair of town walking-boots creaked, you know."

He looked at me for a time without replying, as if expecting me to withdraw or qualify the statement, then said:

"Id shouldn'd 'ave greaked."

"It did, I'm afraid."

"You goddem wed before dey found demselves?"

"I don't think so."

At that he lowered his eyes, as if hunting for memory of those boots, and I felt sorry I had mentioned this grave thing.

"Zend dem back!" he said; "I will look at dem."

A feeling of compassion for my creaking boots surged up in me, so well could I imagine the sorrowful long curiosity of regard which he would bend on them.

"Some boods," he said slowly, "are bad from birdt. If I can do noding wid dem, I dake dem off your bill."

Once (once only) I went absentmindedly into his shop in a pair of boots bought in an emergency at some large firm's. He took my order without showing me any leather, and I could feel his eyes penetrating the inferior integument of my foot. At last he said:

"Dose are nod my boods."

The tone was not one of anger, nor of sorrow, not even of contempt, but there was in it something quiet that froze the blood. He put his hand down and pressed a finger on the place where the left boot, endeavouring to be fashionable, was not quite comfortable.

"Id 'urds you dere," he said. "Dose big virms 'ave no self-respect. Drash!" And then, as if something had given way within him, he spoke long and bitterly. It was the only time I ever heard him discuss the conditions and hardships of his trade.

"Dey get id all," he said, "dey get id by advertisement, nod by work. Dey dake id away from us, who lofe our boods. Id gomes to this—bresently I haf no work. Every year id get less—you will see." And looking at his lined face I saw things I had never noticed before, bitter things and bitter struggle—and what a lot of grey hairs there seemed suddenly in his red beard!

As best I could, I explained the circumstances of the purchase of those ill-omened boots. But his face and voice made so deep an impression that during the next few minutes I ordered many pairs. Nemesis fell! They lasted more terribly than ever. And I was not able conscientiously to go to him for nearly two years.

When at last I went I was surprised to find that outside one of the two little windows of his shop another name was painted, also that of a boot-

maker—making, of course, for the Royal Family. The old familiar boots, no longer dignified by isolation, were huddled in the single window. Inside, the now contracted well of the one little shop was more scented and darker than ever. And it was longer than usual, too, before a face peered down, and the tip-tap of the bast slippers began. At last he stood before me, and, gazing through those rusty iron spectacles, said:

"Mr.—, isn'd it?"

"Ah! Mr. Gessler," I stammered, "But your boots are really too good, you know! See, these are quite decent still!" And I stretched out to him my foot. He looked at it.

"Yes," he said; "beople do not wand good boods, id seems."

To get away from his reproachful eyes and voice I hastily remarked:

"What have you done to your shop?"

"Id was too exbensif. Do you wand some boods?"

I ordered three pairs, though I had only wanted two, and quickly left. I had, I do not know quite what feeling of being part, in his mind, of a conspiracy against him; or not perhaps so much against him as against his idea of boot. One does not, I suppose, care to feel like that; for it was again many months, before my next visit to his shop, paid, I remember, with the feeling: "Oh! well, I can't leave the old boy—so here goes! Perhaps it'll be his elder brother!"

For his elder brother, I knew, had not character enough to reproach me, even dumbly.

And, to my relief, in the shop there did appear to be his elder brother, handling a piece of leather.

"Well, Mr. Gessler," I said, "How are you?"

He came close, and peered at me.

"I am breddy well," he said slowly; "but my elder brudder is dead."

And I saw that it was indeed himself—but how aged and wan! And never before had I heard him mention his brother. Much shocked, I murmured: "Oh! I am sorry."

"Yes," he answered, "he was a good man, he made a good bood; but he is dead." And he touched the top of his head, where the hair had suddenly gone as thin as it had been on that of his poor brother, to indicate, I suppose, the cause of death. "He could nod ged over losing de oder shop. Do you wand any boods?" And he held up the leather in his hand. "Id's a beaufidul biece."

I ordered several pairs. It was very long before they came—but they were better than ever. One simply could not wear them out. And soon after that I went abroad.

It was over a year before I was again in London. And the first shop I went to was my old friend's. I had left a man of sixty, I came back to one of seventy-five, pinched and worn and tremulous, who genuinely, this time did not at first know me.

"Oh! Mr. Gessler," I said, sick at heart; "how splendid your boots are.

See, I've been wearing this pair nearly all the time I've been abroad; and they're not half worn out, are they?"

He looked long at my boots—a pair of Russia leather, and his face seemed to regain steadiness. Putting his hand on my instep, he said:

"Do dey vid you here? I 'ad drouble wid dat bair, I remember." I assured him that they had fitted beautifully.

"Do you wand any boods?" he said. "I can made dem quickly; id is a slack dime."

I answered: "Please, please! I want boots all round—every kind!"

"I will make a vresh model. Your food must be bigger." And with utter slowness, he traced my foot, and felt my toes, only once looking up to say:

"Did I del you my brudder was dead?"

To watch him was painful, so feeble had he grown; I was glad to get away.

I had given those boots up, when one evening they came. Opening the parcel, I set the four pairs out in a row. Then one by one I tried them on. There was no doubt about it. In shape and fit, in finish and quality of leather, they were the best he had ever made me. And in the mouth of one of the town-walking-boots I found his bill. The amount was the same as usual, but it gave me quite a shock. He had never sent it in till quarter day. I flew downstairs, and wrote a cheque, and posted it at once with my own hand. A week later, passing the little street, I thought I would go in and tell him how splendidly the new boots fitted. But when I came to where his shop had been, his name was gone. Still there, in the window, were the slim pumps, the patent leathers with cloth tops, the sooty riding-boots.

I went in, very much disturbed. In the two little shops—again made into one—was a young man with an English face.

"Mr. Gessler in?" I said.

He gave me a strange, ingratiating look.

"No, sir," he said, "no. But we can attend to anything with pleasure. We've taken the shop. You've seen our name, no doubt, next door. We make for some very good people."

"Yes, yes," I said; "But Mr. Gessler?"

"Oh!" he answered, "dead."

"Dead! But I only received these boots from him last Wednesday week."

"Ah!" he said; "a shockin' go. Poor old man starved 'imself."

"Good God!"

"Slow starvation, the doctor called it! You see he went to work in such a way! Would keep the shop on; wouldn't have a soul touch his boots except himself. When he got an order, it took him such a time. People won't wait. He lost everybody. And there he'd sit, goin' on and on—I will say that for him—not a man in London made a better boot! But look at the competition! He never advertised! Would 'ave the best leather, too, and do it all 'imself. Well, there it is, what could you expect with his ideas?"

"But starvation—!"

"That may be a bit flowery, as the sayin' is—but I know myself he was sittin' over his boots day and night, to the very last. You see I used to watch 'im. Never gave 'imself time to eat; never had a penny in the house. All went in rent and leather. How he lived so long I don't know. He regular let his fire go out. He was a character. But he made good boots."

"Yes," I said, "he made good boots."

And I turned and went out quickly, for I did not want that youth to know that I could hardly see.¹

—John Galsworthy

Exercise 1 (Oral)

1. Short stories divide, depending on which element predominates, into four main types: plot, character, setting, theme. Discuss what type of short story "Quality" is.
2. State the dominant mood of this story. Select some words and ideas that contribute to this mood.
3. What is unusual about Mr. Gessler?
4. Notice that the author has developed his plot by a series of interviews. What information do we get in the first interview?
5. Find an interesting passage of dialogue in the story. Have two boys act out the passage. Why did the author use dialogue rather than direct author comment to tell this part of the story?
6. Which do you think is the most pathetic touch in the story?
7. Give reasons why the author did not introduce several more characters in the story.
8. Why is the clerk's reply of "Oh!—dead." more effective than "Mr. Gessler passed away many months ago"?
9. Defend the title "Quality" as an excellent choice.

Exercise 2 (Written)

The young Gessler in explaining his brother's death said, "He could not get over losing the other shop." Write an imaginary conversation of at least twenty-five different speeches between the two brothers when it first became apparent that they could not afford the other shop. Choose a partner and act out your passage.

LESSON 2

Learn the Characteristics of a Good Short Story

You would agree that every short story should be interesting, but remember that interest is often a personal matter. Some of you like stories of violence, some

¹From *The Inn of Tranquillity*, reproduced by permission of William Heinemann Ltd.

prefer stories of romance, and still others enjoy stories of intrigue; but if a short story is a good short story, it is good regardless of your personal preferences.

Do not forget that in judging any work of art there are three levels to consider: whether you like it or not, whether it is good or not, and whether it is great or not. The first is a matter of personal preference and many disagreements are found on this level: some people like old-fashioned furnishings and other people like modern decorations. The second level is a matter of merit, and only intelligent, informed people can make this judgment. Would you trust your five year old sister to select good supplementary reading books for you? Finally, the third level is a matter for time to decide. For example, will the popular music of today be appreciated five hundred years from now? Has anyone in the class already tired of a recently-bought record?

In high school, we are concerned with these judgments. Your teacher's aim is to get you to the stage where you *like* what is good, not merely recognize what is good. Think of your little brother who thrills to the adventures of some amazing four-legged Dr. Spook in the comic books. Without training in what is good literature, that brother would be reading of Dr. Spook when he is thirty years old. Do you want to be in that position too?

Our second level of judgment, what is good, is a matter of consideration of rules. Good writing is not accomplished in frantic haste. Gifted authors polish and polish to achieve the effects they desire, and the effects they desire are in keeping with the rules for that particular literary form. For example, excluding the story-length principle (a short story should be short), there are six main rules to consider in writing a short story.

1. There should be one plot.
2. There should be a single mood or impression.
3. There should be some form of tension or struggle.
4. There should be a distinct climax.
5. There should be a predominating feature such as plot, characterization, setting, or theme.
6. There should be no irrelevant information or characterization.

No one person made up these rules. Practice over a period of years has proved that short stories are most effective when they are written in accordance with the rules. Rarely can these rules be broken effectively.

Consider the rules one by one and discuss why each is important and necessary in short story technique.

Exercise 1 (Oral)

Discuss to what extent Galsworthy in "Quality" has obeyed the rules for writing a good short story.

Exercise 2 (Written)

1. The climax, as you know, is the highest point of interest or emotion in the

story. All the preceding events have been leading up to this emotional high point. Suggest statements which could serve as climaxes for the following conflicts:

- (a) Two boys are fighting viciously over a newly-found twenty dollar bill.
 - (b) An Indian trapper is lost in the bush during a blizzard.
 - (c) A wealthy, ruthless businessman comes back to live in the small town that spurned him as a poor child.
 - (d) An unhappy girl is tempted to lie to her parents who have forbidden her to see a certain boy who has a bad reputation.
2. Name as many different moods as you can in one minute. Then collect these names on the board. Which are suitable as single impressions for short stories?
 3. Copy into your English notebook the characteristics of a good short story.

LESSON 3

Study the Technical Features of a Short Story

Besides observing the six rules for writing good short stories, authors carefully consider certain technical features of this creative form.

The Beginning

Read the following passage.

If it hadn't been for a purple moon that came peering up above the dark jungle just at nightfall, it would have been impossible to tell that Little Shikara was at his watch. He was really just the colour of the shadows—a rather pleasant brown—he was very little indeed, and besides, he was standing very, very still. If he was trembling at all, from anticipation and excitement, it was no more than Nahar the tiger trembled as he crouched in ambush. But the moon did show him—peering down through the leaf-clusters of the heavy vines—and shone very softly in his wide-open dark eyes.¹

"The Heart of Little Shikara"

—Edison Marshall

Show that the passage printed above is a good beginning to a short story.

The Ending

Read the following passage.

"Kezia!"

Oh, what a start they gave!

"Kezia!"

It was Aunt Beryl's voice. They turned round. At the back door stood Aunt Beryl, staring as if she couldn't believe what she saw.

"How dare you ask the little Kelveys into the courtyard?" said her cold

¹*Reproduced by permission of Paul R. Reynolds & Son*

furious voice. "You know as well as I do, you're not allowed to talk to them. Run away, children, run away at once. And don't come back again," said Aunt Beryl. And she stepped into the yard and shooed them out as if they were chickens.

"Off you go immediately!" she called, cold and proud.

They did not need telling twice. Burning with shame, shrinking together, Lil huddling along like her mother, our Else dazed, somehow they crossed the big courtyard and squeezed through the white gate.

"Wicked, disobedient little girl!" said Aunt Beryl bitterly to Kezia, and she slammed the doll's house to.

The afternoon had been awful. A letter had come from Willie Brent, a terrifying, threatening letter, saying if she did not meet him that evening in Pulman's Bush, he'd come to the front door and ask the reason why!

But now that she had frightened those little rats of Kelveys and given Kezia a good scolding, her heart felt lighter. That ghastly pressure was gone. She went back to the house humming.

When the Kelveys were well out of sight of Burnell's, they sat down to rest on a big red drainpipe by the side of the road. Lil's cheeks were still burning; she took off the hat with the quill and held it on her knee. Dreamily they looked over the hay paddocks, past the creek, to the group of wattles where Logan's cows stood waiting to be milked. What were their thoughts?

Presently our Else nudged up close to her sister. By now she had forgotten the cross lady. She put out a finger and stroked her sister's quill; she smiled her rare smile.

"I seen the little lamp," she said softly. Then both were silent once more.¹

"The Doll's House"

—Katherine Mansfield

It is difficult to assess the true value of the ending of a story by taking a passage out of its context; for the ending should be pertinent, and it is not easy to see the relevancy of an isolated passage. Nevertheless, we realize that the ending must not drag or detract from story interest. How has Katherine Mansfield maintained strong story appeal in the passage quoted above?

The Dialogue

Read the following passage.

"Oh, my gosh," gasped Telfer in an undertone, and when the sergeant-major had gone he was vehement. "Beat them out," he cried. "It's a dirty trick, sending a man into a scrap when his leave's due. Go sick or something. Don't let them fool you that way."

But Peter shook his head. "I don't do them tricks," he said, "and I won't start now. Besides I wouldn't want to go afore I got my letter."

"They're putting it all over you," insisted Telfer. "You've earned two

¹Reproduced by permission of The Society of Authors as the literary representative of the Estate of the late Miss Katherine Mansfield.

leaves. Go ahead and take a chance. The doc won't think you're playing sick. And never mind your mail. Lots of chaps, haven't got any since we started to move. Your wife's all right or somebody would have wired you. That's the way they send anything that's important."

Peter smiled in his slow way. "If my time's come, its come," he said, "and being on leave wouldn't make any change. There's a chance a letter will come tonight, and if it's good news my luck will be all right for the rest of my life. If Simon were here he could tell you about it."¹

"Sunrise for Peter"

—Will R. Bird

The passage printed above could have been written in block paragraphs of direct author comment rather than in conversation. Besides realism, what gains are inherent in good dialogue passages? Which of the quoted speeches reveal character?

The Plot

The plot refers to the actions or the events that happen in a story. Usually the plot is concerned with some form of tension or struggle—physical, mental, or moral. Differentiate the three main types of conflict by referring to stories you have read. In a short story, the plot plan of introduction, rising action, climax, and brief conclusion is essential. Why should the conclusion be brief?

The Characters

These are the people whose characteristics are revealed in the narrative. Why is it impossible to develop character fully in a short story? How many characters should be included in this type of writing? Why would twelve characters be out of place?

The Setting

Setting refers to time and place. Long block passages of description are usually boring. The short story writer seeks to give you the necessary information in brief glimpses at appropriate times.

Read the following passage.

It was afternoon and shelling was heavy, but Peter stayed in the trench. He wanted to think and he could not do so in the foul fetid air of the dugout. The men were boiling tea, and frying bully in mess-tin tops, and the odours of their cookers mingled with the stale, saline smell of perspiration. He wanted to inhale fresh air.¹

"Sunrise for Peter"

—Will R. Bird

Besides revealing the time and the place, what has the writer accomplished in the above passage of setting?

Exercise 1 (Oral)

1. Discuss three different methods of beginning a short story based on the moral conflict of stealing.

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2. Dialogue can advance the plot, reveal the character, and develop the setting. Moreover, it provides realism and story interest. Yet dialogue may be a dangerous tool in the hands of the amateur writer. The speeches of your characters must be in keeping with their personalities and backgrounds. A budding genius is not likely to speak as a moron would. Reword the following:

"So what do you expect me to do about it? Why should I take the blame when the whole thing is your fault? You must be crazy."

- (a) as a gangster's speech.
- (b) as a teen-ager's speech.
- (c) as a teacher's speech.
- (d) as a famous actor's speech.
- (e) as a sarcastic adult's speech.

Exercise 2 (Written)

Write an interesting introductory paragraph for a narrative entitled "*Trapped*".

LESSON 4

Plan the Plot Carefully

It is not too difficult to arouse curiosity in an introductory paragraph, but it is difficult to sustain reader interest throughout an entire story. Only by a carefully prepared plot plan, the framework for your story, can you achieve this end. In the last lesson, you learned that a short story has a structure of introduction, rising action, climax, and brief conclusion. Unless these parts are in good proportion, reader interest will vanish.

The first step in plotting is to find a suitable idea or incident that suggests struggle or tension. From the many dramatic incidents that are going on about us, perhaps only one is capable of being developed into a good narrative. Write out three ideas or incidents that you have experienced today. Now, from these, make a list on the board of ten possible *plot leads*, as these ideas or incidents are called. Then select the best.

Perhaps you have chosen the idea of angry parents. Reflect for a few moments. What single impression do you wish to create? What people does the idea suggest? Imagine where this incident could take place. This plot lead must involve tension, and there must be a climax, the culminating point of interest. At what high point could your idea arrive?

Now you are ready to plot on paper. Write the names of the four stages of the plot. In point form give an outline of your narrative under the different headings. Although a plot plan is essential to good writing, it will not necessarily ensure good writing. Two pupils might have an identical plot plan, but their style, their way of looking at and experiencing life will help distinguish the merit of the stories. For

example, Shakespeare borrowed his plots, but no else could write the *Macbeth* he created, borrowed story or not. On the other hand, personal style alone will not ensure great writing; plot-planning is necessary. It is the combination of plot-planning and style that leads to great writing. Also, before you can actually write your story, there is a good deal of work to be done on characterization and setting. Remember, too, much revision will take place as you reread your final copy.

Read the following plot outline.

PLOT LEAD—parents angry at misbehaving son

SINGLE IMPRESSION—suspense

INTRODUCTION

1. Mother, alone, is drinking coffee in her middle-class home.

RIISING ACTION

2. Mother is horrified at what her son has done.
3. Father phones home and indicates his extreme anger too.
4. The boy arrives home from school.
5. In an interview with his mother, he refuses to tell why he did "it". He is sent to his room.
6. The mother relives the horror scene of six boys torturing a cat in a fire. One shocked witness, a Mrs. Hendricks, had informed the boy's parents.
7. The father arrives home. The boy is called downstairs.
8. The father interviews the boy.
9. The boy explains what happened. On a dare several boys burned a dead cat, not a live cat.
10. The worried boy is quickly sent to his room.
11. The parents discuss whether to believe their youthful son or the busybody adult neighbour.
12. The boy is called down again.

CLIMAX

13. The parents tell him they believe him and love him.

BRIEF CONCLUSION

14. The happy family eat supper just as usual and make plans for the evening.

Reread the plot plan and strike out any point that would not contribute to the effectiveness of the story. Which points lend themselves to dialogue passages rather than direct author comment?

Exercise 1 (Oral)

1. Discuss which of the following plot leads might be further developed into good short stories.
 - (a) A pupil has been drowned over the week-end, and this is the first class Monday morning.

- (b) The star basketball player is unable to play the big game because of injury.
- (c) The most popular person in the class decides to give a party the same night as another pupil's birthday party which had been planned for a long time.
- (d) Two girls arrive at the big formal dance wearing the same dress.
- (e) While hiking one day, two boys find a mutilated corpse.

Exercise 2 (Written)

Write a plot plan for a short story based upon the plot lead that the winner of the short-story contest in the school magazine has stolen his material from another magazine. Include at least twelve different points of interest. Mark off the structural divisions of introduction, rising action, climax, and brief conclusion.

Project

Find a magazine cover that suggests an idea, incident, character, or place that could be developed into a short story. Write your name and form in the upper right corner of the picture. Collect the pictures and place them on the front desk. Select several pictures. The person whose name is in the upper right corner may choose a fellow pupil to describe the cover in detail. This latter person now has the privilege of choosing a pupil, excluding the first student, who is to give suggestions about possible plot leads, characterization, and setting in keeping with the magazine cover.

LESSON 5

Create Life-Like Characters

A second approach to short story writing is to begin planning with a character in mind rather than an idea or incident. Then with characters firmly in mind, you create your plot plan. Certainly a very important part of short story writing is characterization. Your people must seem believable. Unless you know your characters thoroughly, you will not succeed in giving your reader the feeling that here are real persons. Three or four characters are usually sufficient, and no character should be included unless he is absolutely necessary for the unfolding of the story. Often story action revolves about one person, the major character in your narrative.

Probably your characters will be combinations of people of your imagination and people you know. You must, however, know what motivates their actions. Their behaviour must be consistent with their natures. Think about your characters before you create them on paper: make your main character stand out from the rest. Now present him with a problem. Story interest will naturally follow.

Exercise 1 (Oral)

1. Think of the most vital person you know. Why is he or she vivid? What do you notice first when you meet this person?
2. Try to imagine the emotions you would experience if you were in the following positions. Describe your feelings.
 - (a) You have loudly denounced gambling to your friends and relatives. An aunt from Winnipeg, however, sends you a sweepstake ticket as a birthday present. You make a big scene at home regarding the gift and refuse to keep it. Two days later you learn that your number has been drawn and the ticket you gave away has a potential value of \$125,000.00.
 - (b) You are at a class party and one person delights in speaking to you sarcastically. The remarks become more and more embarrassing, ranging from comments on the type of clothes you are wearing to remarks about your mental ability. You seem unable to reply to the cruel comments. Suddenly the sarcastic person falls in what seems to be a faint and badly gashes his head on a radiator.

Exercise 2 (Written)

1. Three of the most important methods of characterization are direct author comment or description, indicating what the character does, and showing what the character says. Try to depict a vain, selfish, jealous girl who has just arrived at a school dance. Use separately three methods given above so that you have three different presentations of her character.
2. A young man and a pretty young girl seeking summer employment meet for the first time in an outer office. During the long delay they begin talking about their schools and school life. Unknown to the boy, the fun-loving girl has already heard a good deal about him, his selfish nature and his insincerity. The boy, however, does his best to impress the girl with his popularity and position at school.

Think about these characters carefully. Give each of them individual traits that will set them apart from other people and find the most suitable names in keeping with their personalities. Try to picture them clearly in your mind. Now, write the complete scene that takes place in the outer office. Act out these scenes and discuss how successful these efforts are.

LESSON 6

Use Setting Effectively

Setting refers to the time when, the place where, and the conditions under which the events of the plot take place. Because long passages of description slow up the story and may confuse the reader, the setting should be presented in brief glimpses at the right moment. Often a few words are sufficient to enable the reader to visualize the

whole scene. Never should the description of the setting be aimless: it must contribute to character revelation, plot clarification, or reader participation.

Notice how the descriptive touches in the following passages are woven into the very fabric of the story.

- A. Within a few moments of leaving the car, they were seated in the drawing-room by the big bay window. It faced the wide street below and made a beautiful frame for the scenic splendour of the old castle which towered in the distance. The old man was standing by it, his fine features silhouetted against the light from the evening sky. As he spoke, his voice and bearing carried the same majestic stamp as the outline of the castle itself.
- B. The walk ended abruptly by the rain-soaked lilacs at the edge of the park. Elaine turned swiftly and walked from him. For a few moments Peter stood watching the last crimson of the sunset clutching at the torn edges of the clouds in the sullen sky, a reflection of the anger burning inside him.

Exercise 1 (Oral)

Compose several brief descriptive sentences that would contribute to the mood of mystery for a story of murder.

Exercise 2 (Oral)

The class working as a group will create a plan for a short story. One student will record essential information on the blackboard.

Decide on the plot lead, the dominant mood, the characters' names, their traits, and the setting. As each student contributes to the story, pay close attention to every suggestion. Keep in mind the plot structure: introduction, rising action, climax, and brief conclusion.

This practice can be very valuable because you have to adjust your thinking to what others have created before you. The task becomes increasingly difficult as time goes on. Why?

Exercise 3 (Written)

Write a portion of the story suggested in Exercise 2, touching in the setting briefly and for a definite purpose.

LESSON 7

Write a Short Story

Review this chapter carefully and then write an original short story. If this writing is done at home, you may wish to have some background music that will stimulate thought and feeling.

After many of the stories have been read and discussed in class, make several books of the stories. These may be exchanged for similar collections prepared in other classes.

Chapter XVIII

WRITE A ONE-ACT PLAY

It is towards the story and the play, and not towards the essay or the "composition" that the creative activity of children can be most profitably directed.¹

—GEORGE SAMPSON

- Lesson 1. Learn Dramatic Technique from a Model One-Act Play
- Lesson 2. Learn How to Plot for Audience Interest
- Lesson 3. Learn How to Reveal Character on Stage
- Lesson 4. Learn How to Write Interesting, Natural, Informative Dialogue
- Lesson 5. Write a One-Act Play
- Lesson 6. Produce a One-Act Play

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LESSON 1

Learn Dramatic Technique from a Model One-Act Play

The short story work you have just completed is excellent preparation for your writing a short play, because the latter is merely a short story in dramatic form. There is, however, a basic difference between the two literary forms. In the play, the entire story is presented through dialogue; whereas, in the short story, direct author comment can be employed. Any significant action that cannot be presented on stage must be reported by some character in the play. Since the one-act play is meant to be presented to an audience, costuming, properties, lighting, sound effects, make-up, and acting are important considerations.

Read the following one-act play.

THE BISHOP'S CANDLESTICKS

By NORMAN MCKINNEL

Originally produced at the Duke of York's Theatre on August 24, 1901, with the following cast:

| | |
|-----------------------------------------------------------|------------------------|
| THE BISHOP | Mr. A. E. George. |
| THE CONVICT | Mr. Norman McKinnel. |
| PERSOMÉ (<i>the Bishop's sister, a widow</i>) | Miss Nannie Griffin. |
| MARIE | Miss Constance Walton. |
| SERGEANT OF GENDARMES | Mr. Frank Woolfe. |

It was revived at the Kingsway Theatre on Friday, December 20, 1907, with the following cast:

| | |
|---------------------------------|---------------------|
| THE BISHOP | Mr. Henry Vibart. |
| THE CONVICT | Mr. Lemmon Warde. |
| PERSOMÉ | Miss Evelyn Hall. |
| MARIE | Miss Maud Stewart. |
| SERGEANT OF GENDARMES | Mr. Douglas Gordon. |

TIME.—The beginning of the nineteenth century.

PLACE.—France, about thirty miles from Paris.

SCENE.—*The kitchen of the Bishop's cottage. It is plainly but substantially furnished. Doors R. and L. and L. C. Window R.C. Fireplace with heavy mantelpiece down R. Oak settle with cushions behind door L. C. Table in window R. C. with writing materials and crucifix (wood). Eight-day clock R. of window. Kitchen dresser, with cupboard to lock, down L. Oak dining-table R. C. Chairs, books, etc. Winter wood scene without. On the*

mantelpiece are two very handsome candlesticks, which look strangely out of place with their surroundings.

[MARIE and PERSOMÉ discovered. MARIE stirring some soup on the fire. PERSOMÉ laying the cloth, etc.]

Persomé. Marie, isn't the soup boiling yet?

Marie. Not yet, Madam.

Persomé. Well, it ought to be. You haven't tended the fire properly, child.

Marie. But, Madam, you yourself made the fire up.

Persomé. Don't answer me back like that. It is rude.

Marie. Yes, Madam.

Persomé. Then don't let me have to rebuke you again.

Marie. No, Madam.

Persomé. I wonder where my brother can be. [Looking at the clock] It is after eleven o'clock and no sign of him. Marie!

Marie. Yes, Madam.

Persomé. Did Monseigneur the Bishop leave any message for me?

Marie. No, Madam.

Persomé. Did he tell you where he was going?

Marie. Yes, Madam.

Persomé [imitating]. "Yes, Madam." Then why haven't you told me, stupid!

Marie. Madam didn't ask me.

Persomé. But that is no reason for your not telling me, is it?

Marie. Madam said only this morning I was not to chatter, so I thought—

Persomé. Ah, mon Dieu, you thought! Ah! it is hopeless.

Marie. Yes, Madam.

Persomé. Don't keep saying "Yes Madam," like a parrot, nincompoop.

Marie. No, Madam.

Persomé. Well, where did Monseigneur say he was going?

Marie. To my mother's, Madam.

Persomé. To your mother's indeed! And why, pray?

Marie. Monseigneur asked me how she was, and I told him she was feeling poorly.

Persomé. You told him she was feeling poorly, did you? And so my brother is to be kept out of his bed, and go without his supper, because you told him she was feeling poorly. There's gratitude for you!

Marie. Madam, the soup is boiling!

Persomé. Then pour it out, fool, and don't chatter. [MARIE about to do so.] No, no; not like that. Here, let me do it, and do you put the salt cellars on the table—the silver ones.

Marie. The silver ones, Madam?

Persomé. Yes, the silver ones. Are you deaf as well as stupid?

Marie. They are sold, Madam.

Persomé. Sold! [with horror] sold! Are you mad? Who sold them? Why were they sold?

Marie. Monseigneur the Bishop told me this afternoon while you were out to take them to Monsieur Gervais, who has often admired them, and sell them for as much as I could.

Persomé. But you had no right to do so without asking me.

Marie [with awe]. But, Madam, Monseigneur the Bishop told me.

Persomé. Monseigneur the Bishop is a—ahem! but—but what can he have wanted with the money?

Marie. Pardon, Madam, but I think it was for Mère Gringoire.

Persomé. Mère Gringoire indeed. Mère Gringoire! What, the old witch who lives at the top of the hill, and who says she is bedridden because she is too lazy to do any work? And what did Mère Gringoire want with the money, pray?

Marie. Madam, it was for the rent. The bailiff would not wait any longer, and threatened to turn her out to-day if it were not paid, so she sent little Jean to Monseigneur to ask for help, and——

Persomé. Oh, mon Dieu! It is hopeless, hopeless. We shall have nothing left. His estate is sold, his savings have gone. His furniture, everything. Were it not for my little dot we should starve! And now my beautiful—beautiful [sob] salt cellars. Ah, it is too much, too much [she breaks down crying].

Marie. Madam, I am sorry. If I had known——

Persomé. Sorry, and why, pray? If Monseigneur the Bishop chooses to sell his salt cellars he may do so, I suppose. Go and wash your hands, they are disgracefully dirty.

Marie. Yes, Madam [going towards R.].

[Enter the BISHOP, c.]

Bishop. Ah! how nice and warm it is in here. It is worth going out in the cold for the sake of the comfort of coming in.

[PERSONÉ has hastened to help him off with his coat, etc. MARIE has dropped a deep curtsy.]

Bishop. Thank you, dear. [Looking at her] Why, what is the matter? You have been crying. Has Marie been troublesome, eh? [shaking his finger at her]. Ah!

Persomé. No, it wasn't Marie—but—but——

Bishop. Well, well, you shall tell me presently. Marie, my child, run home now; your mother is better. I have prayed with her, and the doctor has been. Run home! [MARIE putting on cloak and going.] And, Marie, let yourself in quietly in case your mother is asleep.

Marie. Oh, thanks, thanks, Monseigneur.

[She goes to door c.; as it opens the snow drives in.]

Bishop. Here, Marie, take my comforter, it will keep you warm. It is very cold to-night.

Marie. Oh no, Monseigneur! [shamefacedly].

Persomé. What nonsense, brother; she is young, she won't hurt.

Bishop. Ah, Persomé, you have not been out, you don't know how cold it has become. Here, Marie, let me put it on for you [does so]. There! Run

along, little one.

[Exit MARIE, c.]

Persomé. Brother, I have no patience with you. There, sit down and take your soup, it has been waiting ever so long. And if it is spoilt, it serves you right.

Bishop. It smells delicious.

Persomé. I'm sure Marie's mother is not so ill that you need have stayed out on such a night as this. I believe those people *pretend* to be ill just to have the Bishop call on them. They have no thought of the Bishop!

Bishop. It is kind of them to want to see me.

Persomé. Well, for my part, I believe that charity begins at home.

Bishop. And so you make me this delicious soup. You are very good to me, sister.

Persomé. Good to you, yes! I should think so. I should like to know where you would be without me to look after you. The dupe of every idle scamp or lying old woman in the parish.

Bishop. If people lie to me they are poorer, not I.

Persomé. But it is ridiculous; you will soon have nothing left. You give away everything, everything!!!

Bishop. My dear, there is so much suffering in the world, and I can do so little [sighs], so very little.

Persomé. Suffering, yes; but you never think of the suffering you cause to those who love you best, the suffering you cause to me.

Bishop [rising]. You, sister dear. Have I hurt you? Ah, I remember you had been crying. Was it my fault? I didn't mean to hurt you. I am sorry.

Persomé. Sorry. Yes. Sorry won't mend it. Humph! Oh, do go on eating your soup before it gets cold.

Bishop. Very well, dear [sits]. But tell me——

Persomé. You are like a child, I can't trust you out of my sight. No sooner is my back turned than you get that little minx Marie to sell the silver salt cellars.

Bishop. Ah, yes, the salt cellars. It is a pity. You—you were proud of them?

Persomé. Proud of them. Why, they have been in our family for years.

Bishop. Yes, it is a pity. They were beautiful; but still, dear, one can eat salt out of china just as well.

Persomé. Yes, or meat off the floor, I suppose. Oh, it's coming to that. And as for that old wretch, Mère Gringoire, I wonder she had the audacity to send here again. The last time I saw her I gave her such a talking to that it ought to have had some effect.

Bishop. Yes! I offered to take her in here for a day or two, but she seemed to think it might distress you.

Persomé. Distress me!!!

Bishop. And the bailiff, who is a very just man, would not wait longer for the rent, so—so—you see I *had* to pay it.

Persomé. You *had* to pay it. [Gesture of comic despair.]

Bishop. Yes, and you see I had no money, so I had to dispose of the salt

cellars. It was fortunate I had them, wasn't it? [*smiling*]. But I'm sorry I have grieved you.

Persomé. Oh, go on! go on! you are incorrigible. You'll sell your candlesticks next.

Bishop [*with real concern*]. No, no, sister, not my candlesticks.

Persomé. Oh! Why not? They would pay somebody's rent, I suppose.

Bishop. Ah, you are good, sister, to think of that; but—but I don't want to sell them. You see, dear, my mother gave them to me on—on her death-bed just after you were born, and—and she asked me to keep them in remembrance of her, so I would like to keep them; but perhaps it is a sin to set such store by them?

Persomé. Brother, brother, you will break my heart [*with tears in her voice*]. There! don't say anything more. Kiss me and give me your blessing. I am going to bed. [*They kiss.*]

[*BISHOP makes the sign of the cross and murmurs a blessing. PERSOMÉ locks cupboard door and goes R.*]

Persomé. Don't sit up too long and tire your eyes.

Bishop. No, dear! Good-night! [*PERSOMÉ exits R.*]

Bishop [*comes to table and opens a book, then looks up at the candlesticks*]. They would pay somebody's rent. It was kind of her to think of that. [*He stirs the fire, trims the lamp, arranges some books and paper, sits down, is restless, shivers slightly; clock outside strikes twelve and he settles to read. Music during this. Enter the CONVICT stealthily; he has a long knife and seizes the BISHOP from behind.*]

Convict. If you call out you are a dead man!

Bishop. But, my friend, as you see, I am reading. Why should I call out? Can I help you in any way?

Convict [*hoarsely*]. I want food. I'm starving. I haven't eaten anything for three days. Give me food quickly, quickly, curse you.

Bishop [*eagerly*]. But certainly, my son, you shall have food. I will ask my sister for the keys of the cupboard [*rising*].

Convict. Sit down!!! [*The BISHOP sits smiling.*] None of that my friend! I'm too old a bird to be caught with chaff. You would ask your sister for the keys, would you? A likely story! You would rouse the house too. Eh? Ha! ha! A good joke truly. Come, where is the food? I want no keys. I have a wolf inside me tearing at my entrails, tearing me; quick, tell me where the food is.

Bishop [*aside*]. I wish *Persomé* would not lock the cupboard. [*Aloud*] Come, my friend, you have nothing to fear. My sister and I are alone here.

Convict. How do I know that?

Bishop. Why, I have just told you.

[*CONVICT looks long at the BISHOP.*]

Convict. Humph! I'll risk it.

[*BISHOP, going to door R.*]

But mind! Play me false, and as sure as there are devils in Hell I'll drive my knife through your heart. I have nothing to lose.

Bishop. You have your soul to lose, my son; it is of more value than my heart. [*At door R., calling*] *Persomé, Persomé.*

[*The CONVICT stands behind him with his knife ready.*]

Persomé [*within*]. Yes, brother.

Bishop. Here is a poor traveller who is hungry. If you are not undressed will you come and open the cupboard and I will give him some supper.

Persomé [*within*]. What, at this time of night? A pretty business truly. Are we to have no sleep now, but to be at the beck and call of every ne'er-do-well who happens to pass?

Bishop. But *Persomé*, the traveller is hungry.

Persomé. Oh, very well, I am coming. [*PERSOMÉ enters R., she sees the knife in the CONVICT's hand.—Frightened*] Brother, what is he doing with that knife?

Bishop. The knife—oh, well, you see, dear, perhaps he may have thought that I—I had sold ours.

[*Laughs gently.*]

Persomé. Brother, I am frightened. He glares at us like a wild beast [*aside to him*].

Convict. Hurry, I tell you. Give me food or I'll stick my knife in you both and help myself.

Bishop. Give me the keys, *Persomé* [*she gives them to him*]. And now, dear, you may go to bed.

[*PERSOMÉ going. The CONVICT springs in front of her.*]

Convict. Stop! Neither of you leave this room till I do.

[*She looks at the BISHOP.*]

Bishop. *Persomé*, will you favour this gentleman with your company at supper? He evidently desires it.

Persomé. Very well, brother.

[*She sits down at table staring at the two.*]

Bishop. Here is some cold pie and a bottle of wine and some bread.

Convict. Put them on the table, and stand below it so that I can see you.

[*BISHOP does so, and opens drawer in table, taking out knife and fork, looking at the knife in CONVICT's hand.*]

Convict. My knife is sharp. [*He runs his finger along the edge and looks at them meaningly.*] And as for forks [*taking it up*], faugh! steel [*he throws it away*]. We don't use forks in prison.

Persomé. Prison?

Convict [*cutting off an enormous slice, which he tears with his fingers like an animal. Then starts*]. What was that? [*He looks at the door.*] Why the devil do you leave the window unshuttered and the door unbarred so that any one can come in? [*Shutting them*].

Bishop. That is why they are left open.

Convict. Well, they are shut now!

Bishop [*sighs*]. For the first time in thirty years.

[*CONVICT eats voraciously and throws a bone on the floor.*]

Persomé. Oh, my nice clean floor!

[BISHOP *picks up the bone and puts it on plate.*

Convict. You're not afraid of thieves?

Bishop. I am sorry for them.

Convict. Sorry for them. Ha! ha! ha! [*Drinks from bottle.*] That's a good one. Sorry for them. Ha! ha! ha! [*Drinks.*] [*Suddenly*] What the devil are you?

Bishop. I am a Bishop.

Convict. Ha! ha! ha! A Bishop. Holy Virgin, a Bishop. Well, I'm damned!

Bishop. I hope you may escape that, my son. Persomé, you may leave us; this gentleman will excuse you.

Persomé. Leave you with—

Bishop. Please! My friend and I can talk more—freely then.

[*By this time, owing to his starving condition, the wine has affected him.*

Convict. What's that? Leave us. Yes, yes, leave us. Good-night. I want to talk to the Bishop. The Bishop. Ha! ha!

[*Laughs as he drinks, and coughs.*

Bishop. Good-night, Persomé.

[*He holds the door open and she goes out R., holding in her skirts as she passes the CONVICT.*

Convict [*chuckling to himself*]. The Bishop. Ha! ha! Well, I'm— [*Suddenly very loudly*] D'you know what I am?

Bishop. I think one who has suffered much.

Convict. Suffered? [*puzzled*] suffered? My God, yes. [*Drinks.*] But that's a long time ago. Ha! ha! That was when I was a man. Now I'm not a man; now I'm a number: number 15,729, and I've lived in Hell for ten years.

Bishop. Tell me about it—about Hell.

Convict. Why? [*Suspiciously*] Do you want to tell the police—to set them on my track?

Bishop. No! I will not tell the police.

Convict [*looks at him earnestly*]. I believe you [*scratching his head*], but damn me if I know why.

Bishop [*laying his hand on the CONVICT's arm*]. Tell me about the time—the time before you went to—Hell.

Convict. It's so long ago I forget; but I had a little cottage, there were vines growing on it. [*Dreamily*] They looked pretty with the evening sun on them, and, and—there was a woman—she was [*thinking hard*—she must have been my wife—yes. [*Suddenly and very rapidly*] Yes, I remember! She was ill, we had no food, I could get no work, it was a bad year, and my wife, my Jeanette, was ill, dying [*pause*], so I stole to buy her food. [*Long pause; the BISHOP gently pats his hand.*] They caught me. I pleaded to them, I told them why I stole, but they laughed at me, and I was sentenced to ten years in the prison hulks [*pause*], ten years in Hell. The night I was sentenced the gaoler told me—told me Jeanette was dead. [*Sobs with fury*] Ah, damn them, damn them. God curse them all.

[*He sinks on the table, sobbing.*]

Bishop. Now tell me about the prison ship, about Hell.

Convict. Tell you about it? Look here, I was a man once. I'm a beast now, and they made me what I am. They chained me up like a wild animal, they lashed me like a hound. I fed on filth, I was covered with vermin, I slept on board, and I complained. Then they lashed me again. For ten years, ten years. Oh God! They took away my name, they took away my soul, and they gave me a devil in its place; but one day they were careless, one day they forgot to chain up their wild beast, and he escaped. He was free. That was six weeks ago. I was free, free to starve.

Bishop. To starve?

Convict. Yes, to starve. They feed you in Hell, but when you escape from it you starve. They were hunting me everywhere, and I had no passport, no name. So I stole again. I stole these rags. I stole my food daily. I slept in the woods, in barns, anywhere. I dare not ask for work, I dare not go into a town to beg, so I stole, and they have made me what I am, they have made me a thief. God curse them all.

[*Empties the bottle and throws it into the fireplace R., smashing it.*]

Bishop. My son, you have suffered much, but there is hope for all.

Convict. Hope! Hope! Ha! ha! ha!

[*Laughs wildly.*]

Bishop. You have walked far; you are tired. Lie down and sleep on the couch there and I will get you some coverings.

Convict. And if any one comes?

Bishop. No one will come; but if they do, are you not my friend?

Convict. Your friend? [*puzzled.*]

Bishop. They will not molest the Bishop's friend.

Convict. The Bishop's friend.

[*Scratching his head utterly puzzled.*]

Bishop. I will get the coverings.

[*Exit L.*]

Convict. [*looks after him, scratches his head.*] The Bishop's friend! [*He goes to fire to warm himself and notices the candlesticks. He looks round to see if he is alone, and takes them down, weighing them.*] Silver, by God, and heavy. What a prize!

[*He hears the BISHOP coming, and in his haste drops one candlestick on the table.*]

[*Enter the BISHOP.*]

Bishop [*sees what is going on, but goes to the settle up L. with coverings.*] Ah, you are admiring my candlesticks. I am proud of them. They were a gift from my mother. A little too handsome for this poor cottage perhaps, but all I have to remind me of her. Your bed is ready. Will you lie down now?

Convict. Yes, yes, I'll lie down now. [*Puzzled*] Look here, why the devil are you—ki—kind to me? [*Suspiciously*] What do you want? Eh?

Bishop. I want you to have a good sleep, my friend.

Convict. I believe you want to convert me; save my soul, don't you call

it? Well, it's no good—see? I don't want any damned religion, and as for the Church—Bah! I hate the Church.

Bishop. That is a pity, my son, as the Church does not hate you.

Convict. You are going to try to convert me. Oh! Ha! ha! that's a good idea. Ha! ha! ha! No, no, Monseigneur the Bishop. I don't want any of your Faith, Hope, and Charity—see? So anything you do for me you're doing to the devil—understand? [*defiantly*].

Bishop. One must do a great deal for the devil in order to do a little for God.

Convict [*angrily*]. I don't want any damned religion, I tell you.

Bishop. Won't you lie down now? It is late.

Convict [*grumbling*]. Well, all right; but I won't be preached at, I—I—— [*On couch*] You're sure no one will come?

Bishop. I don't think they will; but if they do—you yourself have locked the door.

Convict. Humph! I wonder if it's safe? [*He goes to the door and tries it, then turns and sees the BISHOP holding the covering, annoyed*] Here! you go to bed. I'll cover myself. [*The BISHOP hesitates.*] Go on, I tell you.

Bishop. Good-night, my son.

[*Exit L.*]

[*CONVICT waits till he is off, then tries the BISHOP's door.*]

Convict. No lock, of course. Curse it. [*Looks round and sees the candlesticks again.*] Humph! I'll have another look at them. [*He takes them up and toys with them.*] Worth hundreds, I'll warrant. If I had these turned into money they'd start me fair. Humph! The old boy's fond of them too, said his mother gave him them. His mother, yes. They didn't think of my mother when they sent me to Hell. He was kind to me too—but what's a Bishop for except to be kind to you? Here, cheer up, my heart, you're getting soft. God! wouldn't my chain mates laugh to see 15,729 hesitating about collaring the plunder because he felt good. Good! Ha! ha! Oh, my God! Good! Ha! ha! 15,729 getting soft. That's a good one. Ha! ha! No, I'll take his candlesticks and go. If I stay here he'll preach at me in the morning and I'll get soft. Damn him and his preaching too. Here goes!

[*He takes the candlesticks, stows them in his coat, and cautiously exits*

L.C. As he does so the door slams.

Persomé [*without*]. Who's there? Who's there, I say? Am I to get no sleep to-night? Who's there, I say? [*Enter R. PERSOMÉ.*] I'm sure I heard the door shut. [*Looking round*] No one here? [*Knocks at the BISHOP's door L. Sees the candlesticks have gone.*] The candlesticks, the candlesticks. They are gone. Brother, brother, come out. Fire, murder, thieves!

[*Enter BISHOP, L.*]

Bishop. What is it dear, what is it? What is the matter?

Persomé. He has gone. The man with the hungry eyes has gone, and he has taken your candlesticks.

Bishop. Not my candlesticks, sister, surely not those? [*He looks and sighs.*] Ah, that is hard, very hard. I, I—— He might have left me those. They were all I had [*almost breaking down*].

Persomé. Well, but go and inform the police. He can't have gone far. They will soon catch him, and you'll get the candlesticks back again. You don't deserve them, though, leaving them about with a man like that in the house.

Bishop. You are right, *Persomé*. It was my fault. I led him into temptation.

Persomé. Oh, nonsense! led him into temptation indeed! The man is a thief, a common scoundrelly thief. I knew it the moment I saw him. Go and inform the police or I will. *[Going; but he stops her.]*

Bishop. And have him sent back to prison, *[very softly]* sent back to Hell! No, *Persomé*. It is a just punishment for me; I set too great store by them. It was a sin. My punishment is just; but, oh God, it is hard, it is very hard. *[He buries his head in his hands.]*

Persomé. No, brother, you are wrong. If you won't tell the police, I will. I will not stand by and see you robbed. I know you are my brother and my Bishop, and the best man in all France; but you are a fool, I tell you, a child, and I will not have your goodness abused. I shall go and inform the police. *[Going.]*

Bishop. Stop, *Persomé*. The candlesticks were mine; they are *his* now. It is better so. He has more need of them than I. My mother would have wished it so had she been here.

Persomé. But— *[Great knocking without.]*

Sergeant [without]. Monseigneur, Monseigneur, we have something for you. May we enter?

Bishop. Enter, my son.

[Enter SERGEANT and three GENDARMES with CONVICT bound. The SERGEANT carries the candlesticks.]

Persomé. Ah, so they have caught you, villain, have they?

Sergeant. Yes, madam, we found this scoundrel slinking along the road, and as he wouldn't give any account of himself we arrested him on suspicion. Holy Virgin, isn't he strong and didn't he struggle? While we were securing him these candlesticks fell out of his pockets.

[PERSOMÉ seizes them, goes to table, and brushes them with her apron lovingly.]

I remembered the candlesticks of Monseigneur the Bishop, so we brought him here that you might identify them, and then we'll lock him up.

[The BISHOP and the CONVICT having been looking at each other—the CONVICT with dogged defiance.]

Bishop. But—but I don't understand; this gentleman is my very good friend.

Sergeant. Your friend, Monseigneur!! Holy Virgin! Well!!!

Bishop. Yes, my friend. He did me the honour to sup with me to-night, and I—I have given him the candlesticks.

Sergeant [incredulously]. You gave *him*—*him* your candlesticks? Holy Virgin!

Bishop [severely]. Remember, my son, that she is holy.

Sergeant [*saluting*]. Pardon, Monseigneur.

Bishop. And now I think you may let your prisoner go.

Sergeant. But he won't show me his papers; he won't tell me who he is.

Bishop. I have told you he is my friend.

Sergeant. Yes, that's all very well, but——

Bishop. He is your Bishop's friend; surely that is enough.

Sergeant. Well, but——

Bishop. Surely? [*A pause.*]

[*The SERGEANT and the BISHOP look at each other.*]

Sergeant. I—I—Humph! [*To his men*] Loose the prisoner. [*They do so.*]
Right about turn, quick march!

[*Exit SERGEANT and GENDARMES. A long pause.*]

Convict [*very slowly, as if in a dream*]. You told them you had given me the candlesticks—given me them. By God!

Persomé [*shaking her fist at him and hugging the candlesticks to her breast*]. Oh, you scoundrel, you pitiful scoundrel. You come here, and are fed, and warmed, and—and you thief; steal from your benefactor. Oh, you blackguard.

Bishop. Persomé, you are overwrought. Go to your room.

Persomé. What, and leave you with him to be cheated again, perhaps murdered? No, I will not.

Bishop [*with slight severity*]. Persomé, leave us. I wish it.

[*She looks hard at him, then turns towards her door.*]

Persomé. Well, if I must go, at least I'll take the candlesticks with me.

Bishop [*more severely*]. Persomé, place the candlesticks on that table and leave us.

Persomé [*defiantly*]. I will not!

Bishop [*loudly and with great severity*]. I, your Bishop, command it.

[*PERSOMÉ does so with great reluctance and exits R.*]

Convict [*shamefacedly*]. Monseigneur, I'm glad I didn't get away with them; curse me, I am. I'm glad.

Bishop. Now won't you sleep here? See, your bed is ready.

Convict. No! [*looking at the candlesticks*]. No! no! I daren't, I daren't. Besides, I must go on, I must get to Paris; it is big, and I—I can be lost there. They won't find me there. And I must travel at night. Do you understand?

Bishop. I see—you must travel by night.

Convict. I—I—didn't believe there was any good in the world; one doesn't when one has been in Hell; but somehow I—I—know you're good, and—and it's a queer thing to ask, but—but could you, would you bless me before I go? I—I think it would help me. I——

[*Hangs his head very shamefacedly.*]

[*BISHOP makes sign of the cross and murmurs blessing.*]

Convict [*tries to speak, but a sob almost chokes him*]. Good-night.

[*He hurries towards the door.*]

Bishop. Stay, my son, you have forgotten your property [*giving him the candlesticks*].

Convict. You mean me—you want me to take them?

Bishop. Please; they may help you.

[*The CONVICT takes the candlesticks in absolute amazement.*]

Bishop. And, my son, there is a path through the woods at the back of this cottage which leads to Paris; it is a very lonely path, and I have noticed that my good friends the gendarmes do not like lonely paths at night. It is curious.

Convict. Ah, thanks, thanks, Monseigneur. I—I—[*He sobs.*] Ah! I'm a fool, a child to cry, but somehow you have made me feel that—that it is just as if something had come into me—as if I were a man again and not a wild beast.

[*The door at back is open and the CONVICT is standing in it.*]

Bishop [*putting his hand on his shoulder*]. Always remember, my son, that this poor body is the Temple of the Living God.

Convict [*with great awe*]. The Temple of the Living God. I'll remember.

[*Exit L. C.*]

[*The BISHOP closes the door and goes quietly to the Priedieu in the window R., he sinks on his knees, and bows his head in prayer.*¹]

SLOW CURTAIN

Exercise 1 (Oral)

1. Why is the title *The Bishop's Candlesticks* a good choice for this play?
2. The good one-act play tries to leave a single impression. State in one sentence the single impression McKinnel has tried to make upon his audience.
3. Describe the setting.
4. One of the most important staging devices is contrast of character—mental, physical, and moral. Why is this more important in a drama than in narrative writing? Find one physical contrast and two moral contrasts of character.
5. State the nature of the conflict.
6. Select three speeches that are especially realistic and convincing.
7. Find several high spots of suspense.
8. Where does the climax occur?
9. Good stage directions should be brief and exact. Select several examples of good stage directions.

Exercise 2 (Written)

1. Distinguish between a crisis and the climax.
2. Often in a play there is what is called preliminary exposition of the events which took place before the play began. The convict tells us, "I stole to buy her food. . . . They caught me. I pleaded to them, I told them why I stole,

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but they laughed at me and I was sentenced to ten years in the prison hulks . . . ten years in Hell."

Try to write the scene depicting the convict's pleading. Your short play should be at least twenty-five speeches in length. Dramatize the best efforts.

LESSON 2

Learn How to Plot for Audience Interest

Your first step, just as in the writing of a short story, is to find a suitable idea or incident that suggests conflict. This conflict may be mental, physical, or moral. It may involve man against man, man against nature, man against society, or man against himself. It is essential, though, that the idea should lend itself to dramatic production. For example, it may be exciting to read in a short story of an elephant stampede; however, it is difficult to present on stage. Realize that the stage limits the scope of the writer.

One-act plays leave time for only one plot to be advanced. Remember, too, that a sound plot-structure will ensure audience interest. The four stages of introduction, rising action, climax, and outcome must be in correct proportion. In the *introduction* we meet the main characters and learn of important events that have taken place before the play begins. The *rising action* makes clear the conflict between the opposing forces. This conflict arouses suspense in the audience's mind as to the outcome. After a series of crises the climax is reached. The *climax* is the highest point of interest or emotion. The *outcome* or *dénouement* follows, delivering the action to the final situation in which the characters are left.

Exercise 1 (Oral)

You are now going to present impromptu skits. Imagine a family scene involving at least four people. Choose several leaders to make suggestions for a plot plan, the characters involved, and the setting. Act out these scenes by creating speeches on the spur of the moment. No rehearsal is to be allowed, and the success of the scene will depend upon the natural ability of the actors. Each speech should add something to the plot or the characterization, and the action should lead to a high point. Do not let the skits become boring!

Some suggestions involving families are:

1. the boy friend calls for the first time
2. daughter shows her report card
3. everyone wants to hear a different radio programme
4. son arrives home with a black eye
5. mother gets a new hat
6. father is in a bad mood

7. daughter gets the supper
8. the family is packing for a vacation.

Exercise 2 (Written)

Imagine that you are a famous movie author writing a scenario, a synopsis of a play, for a producer who is considering filming your story. Your scenario should include the title, the list of characters who are carefully described, the setting, the stage properties, and the plot outline. You may suggest certain actors and actresses for the roles.

LESSON 3

Learn How to Reveal Character on Stage

As in the short story, only a few characters are presented in a one-act play and these characters must seem credible. Also there is usually one main character who is involved in some form of struggle. Creating characters on stage, however, is more difficult than in a short story, because the only possible means of characterization are by what the person says, what he does, and what others say about him. There can be no direct author revelation of character.

Pantomime—silent acting—is a vital force in character revelation on stage. A character may say something that he does not mean in order to impress another person favourably, and only through pantomime can we get his true meaning. For example, should an evil character speak kindly to the hero, the audience must not be misled into believing that the evil character has changed his nature. A serious stare while the hero is not looking is sufficient to indicate that the evil man's friendliness is merely pretence.

Exercise 1 (Oral)

1. Impersonate the actions of a fortune teller, a teen-ager at the telephone, a tramp, a lady buying a hat, and a boy taking a dancing lesson.
2. Pantomime the following: anger, conceit, sadness, terror, excitement, and disgust.
3. Describe in detail an imaginary character who could suitably be the main person in a one-act play.
4. Walk across the front of the room in as many different ways as you can, to suggest variety of characterization.

Exercise 2 (Written)

1. Choose an historical character and briefly describe a true incident in his (her) life that is possible play material.
2. Give a character, alone on stage, directions that would reveal the following traits: strength, nervousness, efficiency, arrogance, jealousy, and impulsiveness.

3. Name the characteristics that the following speeches reveal.
 - (a) "You listen to me, Harry. I don't intend to take orders from anyone. Is that clear?"
 - (b) "Yes she's pretty I suppose, if you like that type."
 - (c) "It was a bad dream. I saw this huge black circle that kept spinning and spinning, closer and closer, and I couldn't move. I just know something will happen to me today."
 - (d) "I will do whatever my country expects of me."
 - (e) "You'll see. We'll be bombed or murdered in our beds. No good can come of it. You'll see."
4. Name as many different mental, moral, and physical qualities as you can in two minutes. Try to write them in adjective form: for example, shrewd, dishonest, strong.

LESSON 4

Learn How to Write Interesting, Natural, Informative Dialogue

Dialogue must never be mere ornamentation. The characters' speeches should advance the plot, reveal character, and develop the setting. Notice too that dialogue varies in rhythm, diction, and sentence length: no two characters should speak alike on stage. Moreover, the speeches must seem natural and consistent with the nature of the speakers. Actually, the speeches in a play are not completely natural for natural speech is often boring, and dramatic speech must never be boring. Imagine two acquaintances meeting at a bus stop. Their conversation is not likely to be exciting, and it would certainly not arouse suspense.

Read the following conversation.

Jim Hello.

Bill Hi.

Jim How's it going?

Bill Fine. Yourself?

Jim Okay [*long silence*].

Bill What's new?

Jim Nothing much. How about you?

Bill Oh not much.

Now notice the dramatist's treatment of the same meeting. The speeches seem natural, but story impact is included in this version.

Jim Bill. Bill Butler. I thought . . . I.

Bill I know what you thought. You thought I was dead.

Jim Well I don't get it. Why would someone make up a story like that?
It's crazy.

Bill There's a reason, a very important reason.

Jim Well tell me. Who's behind it?

Bill I can't right now because I'm not absolutely sure. I'm just waiting for one thing to happen. It should happen any moment now. If it does, then I'll be sure.

Exercise 1 (Oral)

1. Add at least ten natural and consistent speeches to the following passage of dialogue between a sentimental old lady and a practical lawyer who has just informed her that her house should be sold.

Mary You're trying to tell me, Charles, that the house has to go. Isn't that it?

Charles I . . . I'm afraid so, Mary.

Mary I think, I think I shouldn't want to live without my house.

Charles Oh come now, Mary. There are many things to live for. A house isn't so important as all that.

Mary Charles, I've lived in this house for forty years.

2. Often in plays dramatic use is made of the telephone. Pretend that you are answering a phone call. Your speeches are to be completely impromptu, but they must be interesting. Vote to decide whose monologue is most interesting.

Exercise 2 (Written)

For dramatization, write a planned dialogue between two people which skilfully advances plot, reveals character, and develops setting. Your passage should contain at least twenty-five different speeches based on one of the following topics:

- (a) a principal interviewing a student
- (b) a boy asking a girl to a dance
- (c) two old ladies gossiping
- (d) a salesman selling a tie to a man
- (e) two teen-agers talking about their favourite movie stars.

Project

Find a dramatic passage of good dialogue from your recent reading and bring it to class. Discuss the merits of the selection.

LESSON 5

Write a One-Act Play

Now, you are ready to write your one-act play. Many people can begin immediately with an idea or incident that suggests struggle; some people, however, have trouble beginning. Pay attention to this bit of advice. Certain famous writers realize

that, although some people are indifferent to ideas and incidents, they still react emotionally to people. Therefore, they say, if you are having difficulty in beginning, think of people first, rather than an idea or incident. Create one character that you admire greatly and one you strongly dislike; then, involve them in some form of conflict. You cannot be indifferent about such a situation. For example, picture the rich, snobbish girl belittling the grocery boy. Imagine the strict, sarcastic teacher frightening the boy who has trouble hearing. Such dramatic meetings are packed with emotion.

Before you begin planning your play on paper, review the material taken this month on the one-act play.

Exercise 1 (Oral)

1. Certain dramatic terms are worth knowing. What are the following: royalties, a cue, stage business, liners, stage right, to upstage an actor, and dress rehearsal?
2. Distinguish between suspense and surprise.
3. In what ways would a television script differ from a radio script?
4. Outline an incident from your personal experience which has dramatic possibilities.
5. What is meant by "a play with a message"?

Exercise 2 (Written)

Pretend that you are a drama critic for a daily newspaper. Write a review of a recent movie or television play that you have seen.

Project

Plan to produce the best play written by one of your class-mates. A convenient method for reading and judging the plays is the *row method*. Exchange plays with other pupils in your row: passing papers forward at five-minute intervals is usually satisfactory. After every play in a row has been read by the students of that row, vote to determine the best play of that row. Have a committee of impartial judges meet to decide which of these "best" plays is the best.

LESSON 6

Produce a One-Act Play

A valuable experience for you is the step-by-step production of the best play. Plan if possible to produce it in the auditorium, gymnasium, or class-room, one month from today. Let the victorious author be the director of the production.

STAGES IN PRODUCTION

TRYOUTS

After a brief plot summary and description of characters by the director, begin tryouts for the roles. The director, after hearing several volunteers read the same lines for the same part, will assign the part to the best qualified performer. Tell the actors to speak loudly and clearly. Remind them that they should not turn their backs to the audience nor sway back and forth. Continue this process of casting until all the parts have been awarded.

SETTING

This includes the scenic background, the furniture, and the stage properties. One artistic person should be in charge of this department, but he should have several helpers known as the stage crew.

There are three main types of scenery—the drop set, the box set, and draperies. The drop set, often used for outdoor scenes, is a wide painted curtain that forms a background for action. The box set is made of painted flats, wooden frames covered with canvas, secured together to form the walls of a room. Draperies, folds of cloth that act as a backdrop, are an easy set to use. Discuss which type of scenery best suits this play.

Get a volunteer to be the scene designer who will build from heavy cardboard a small model stage of the setting. Discuss the furniture and properties necessary for the final production. Select a small stage crew to help the stage designer locate the necessary properties. These people at their discretion may change some of the ideas brought forth by the class.

LIGHTING

Lighting is a great help in the success of any play; lighting changes give interest and mood. Footlights destroy the shadows on characters' faces cast by the border lights above, which are necessary for the atmosphere light of the stage. Floods give large circles of light to highlight action, and spotlights pick out detailed facial reactions.

Discuss the lighting that is most suitable for the play to be produced. Select a lighting artist to be in charge of this department. He may need helpers if your lighting panel is somewhat complicated. Try to keep your light plan simple.

COSTUMING

The important thing to remember regarding costuming is that the test of a good costume, apart from its suitability for the role, is its appearance on stage. Therefore the quality of the material is not important. Costumes may be rented, made, or borrowed. Discuss the suitable costuming of the players for this play. Have volunteers help in this department where one costumer is in charge of a costume crew.

MAKE-UP

A simple make-up kit is sufficient for your play. Borrow the make-up from the

Drama Club if possible. Women need sticks of 1½ and 2½ for a base coat, liners of lake, blue, dark brown, and white, carmine 2, and cold cream. Men need sticks of 5 and 9, liners of lake, medium grey, and dark brown, and cold cream. Some important extras are spirit gum to hold beards, burnt cork, crepe hair, and nose putty. Discuss the physical appearances of the characters in the play and how best to achieve these effects. Select a make-up crew to get suitable texts from the library on this subject to help with the final production.

Suggested reading:

1. A. Dean, *The Fundamentals of Play Acting*, Rinehart.
2. E. Ward, *A Book of Make-up*, S. French.
3. S. McCandless, *A Method of Lighting the Stage*, Theatre Arts.

Exercise 1 (Oral)

1. Why are the discussion and dramatic production of a play valuable for students?
2. What stage directions would you give a young boy who is playing the role of an old man? What costuming would you suggest?
3. How would you create the sound effects of a thunderstorm, a train whistle, a machine gun, an automobile crash, and horses galloping?

Exercise 2 (Written)

1. Draw a stage diagram of the play to be produced, indicating exits, entrances, and the characters' positions just before the final curtain.
2. The colours of sets are extremely important. Supposing the following were predominating colours in different sets, what would be the psychological effect of each: blue, red, yellow, brown, orange, and grey?
3. Suggest another suitable title for the play the class is producing.

Project

The other plays chosen as best in their rows may be presented as radio scripts after necessary changes have been made. Choose actors from your own rows to read the roles. Try to rehearse at least once before the play is given in class. If possible, try to get a microphone or tape-recorder to make the productions more authentic.

In producing your radio plays, there are certain rules that you should observe:

1. Speak clearly. Emphasize the last few words of each speech. Novice actors have a tendency to *muffle* the ends of sentences.
2. Keep the pace fast by quickly picking up your cues. Meaningless pauses detract from dramatic effectiveness.
3. Be certain that the sound effects seem authentic.

Chapter XIX

WRITE CREATIVE LETTERS

*Mrs. Browning's letters are just what all good letters ought to be
—her own talk put on paper.*

—MARY RUSSELL MITFORD

- Lesson 1. Write Natural, Vivid, Interesting Friendly Letters
- Lesson 2. Write Comforting Letters of Sympathy
- Lesson 3. Write Correct Formal and Informal Invitations and Replies
- Lesson 4. Write Sincere, Pleasant, Enthusiastic Letters of Gratitude
- Lesson 5. Write Clear, Concise, Exact Telegrams, Cablegrams, Day Letters, and Night Letters
- Lesson 6. Write Effective Letters of Application
- Lesson 7. Write Clear, Courteous, Concise, Correct, Dignified Business Letters of Complaint, Request, Order, Inquiry, Information, and Instruction

LESSON 1

Write Natural, Vivid, Interesting Friendly Letters

Clarity and effectiveness, composition's basic aims, are very important in creative letter writing. Truly creative letters differ from ordinary letters in that in his selection and arrangement, more effort has been put forth by the writer. Since success in writing friendly letters lies in the revelation of personality, it follows that people with interesting personalities will be interesting correspondents. Witness the correspondence of such people as Lord Chesterfield, Charles Lamb, Robert Louis Stevenson, Lord Byron, Abraham Lincoln, Napoleon, and Winston Churchill. Personality, an intangible thing, however, cannot be taught; nevertheless, you can learn to leave a favourable impression in the reader's mind by writing clearly and effectively. This achievement should be sufficient to make your letters always welcome.

Perhaps the three most important qualities of the friendly letter are that it is natural, vivid, and interesting. Since there is no immediate reader-response to your remarks, you can only guess at the reader's interpretation and reaction. Therefore, interesting letters will involve a process of selection and arrangement based on your powers of imagination, observation, and reflection.

Remember that, for many of you, letters are almost the only form of written composition that you will use when you leave school. Few of you will spend your time writing essays, poetry, short stories, or plays. Yet all of you will spend a good deal of time writing letters.

Read the following letter:

212 Mortimer Ave.,
Toronto, Ontario,
August 2, 19--.

Hello Bob,

Guess what? I finally got Dad to take me on a canoe trip. Success was due to a week of constant nagging and sulking on my part, because he has been wary of canoe trips with me ever since we took the fifty-mile trip to Lake Kanoga only to discover that I had forgotten the paddles. We hoisted the canoe on the car top, and my brother Bill drove to the landing on the Brado river just below the Fenelon bridge.

After launching and loading the canoe, we made the three-mile paddle to the lake. Partly submerged deadheads, rocks, and currents changed my views on the lazy relaxation inherent in the life of the canoer. Moreover, the fact that there are about as many fish in Kanoga as in a bathtub, meant beans for supper. Some day!

Then, luck changed and seemed to be on our side. A perfect camping site was ours. After making camp about

seven o'clock that night, we swam for about an hour. Unfortunately, we had bedded too close to a mosquito-infested swamp and the little monsters riddled us all night long.

As soon as dawn broke, we paddled across the lake to Kindo, to the highway, hid our canoe and gear, and walked the five miles to town. I spent the rest of the day sleeping at Harry White's cottage.

Thank you very much for inviting me on the canoe trip, but I really am busy that week.

Your friend,

Dave.

Exercise 1 (Oral)

1. Why would you be pleased to receive the letter printed above?
2. Select examples of vivid phrasing that keep the letter from becoming boring.
3. Prove that the writer has followed the rules of selection and arrangement in narrating his trip.

Exercise 2 (Written)

Write one of the following letters. Before you begin, review the basic conventions of the friendly letter.

- (a) Write a cheerful letter to a class-mate who has experienced a bad motorcycle accident.
- (b) Write an interesting letter to your parents who are enjoying a Florida vacation while you are attending school. Include neighbourhood and school news.
- (c) Write a friendly letter to a person who has recently achieved considerable fame in the athletic, entertainment, or political field. Try to give a tone of sincerity to your congratulations.
- (d) Write a friendly letter of apology on behalf of your class-mates to your friend's mother whose valuable Royal Doulton figurine was accidentally broken during a class party.

LESSON 2

Write Comforting Letters of Sympathy

Perhaps one of the most famous letters in history is that written by Abraham Lincoln to help console a mother who had lost five sons in the Civil War. Five months after this letter was written, the President was assassinated.

November 21, 1864.

Mrs. Bixby, Boston Massachusetts.

Dear Madam,

I have been shown in the files of the War Department, a statement of the Adjutant-General of Massachusetts that you are the mother of five sons who have died gloriously on the field of battle.

I feel how weak and fruitless must be any words of mine which should attempt to beguile you from your grief for a loss so overwhelming. But I cannot refrain from tendering to you the consolation that may be found in the thanks of the Republic they died to save.

I pray that our Heavenly Father may assuage the anguish of your bereavement and leave you only the cherished memory of the loved and lost, and the solemn pride that must be yours to have laid so costly a sacrifice upon the altar of freedom.

Yours very sincerely and respectfully,

Abraham Lincoln.

The good letter of sympathy should comfort the reader by helping him renew his faith in God. Perhaps no letter is more difficult to write than this letter of sympathy to a friend. Because most people find this duty difficult, they send printed cards instead. Supposing your father had died, why would you prefer a letter of sympathy to a printed card?

Read the following letter by a pupil your age:

Rosecrest,
Agincourt, Ont.,
Feb. 27, 19--.

Dear Bob,

How sorry I was to hear of your brother's death. Jim was always so kind, so enthusiastic, so fine a person. I know his loss must be a terrible blow to your family, especially your mother. It is at a time like this that one needs whatever help friends can provide, and if I can do anything whatever, please call upon me.

Sincerely,

Joyce Shone.

Exercise 1 (Oral)

How has the writer attempted to comfort the bereaved?

Exercise 2 (Written)

Write a letter of sympathy to a class-mate whose mother has just died. Express your sorrow sincerely in order to help your friend recover his courage to face life again.

LESSON 3

Write Correct Formal and Informal Invitations and Replies

A good deal of the correspondence you will be writing is of a social nature. In this lesson, our chief concern is the invitation and the acceptance or regret. These letters are divided into two classifications—formal and informal. It is important that you realize there are certain conventions expected of you. Only the stupid person tries to defy convention.

FORMAL INVITATION

*Mr. and Mrs. Ronald Edlin
request the pleasure of Mr. Thomas Reid's company
at dinner on Friday, June the twenty-first,
at eight o'clock*

*23 Beaufield Avenue
Toronto, Ontario*

INFORMAL INVITATION

Dear Tom,

I hope you will give us the pleasure of dining with us on Friday evening, June the twenty-first, at eight o'clock. Harry has just bought a new Hi Fi set, and I believe that you will enjoy hearing some of the new records he has in his collection.

Yours sincerely,

Janet Edlin.

23 Beaufield Avenue,
June the first.

Note that formal invitations are printed or engraved in the third person. What other differences between a formal and informal invitation do you notice in the examples printed on Page 269?

Notice that a reply adopts the form and tone used in the invitation.

FORMAL ACCEPTANCE

Mr. Thomas Reid
accepts with pleasure the kind invitation of
Mr. and Mrs. Ronald Edlin
to dinner on Friday evening, June the twenty-first

371 First Avenue
Agincourt, Ontario

INFORMAL ACCEPTANCE

Dear Janet,

I shall be happy to dine with you and Harry on Friday evening, June the twenty-first. I am most anxious to hear your new Hi Fi set. Records as you know are one of my chief pleasures in life. Thank you for your kind invitation.

Sincerely,

Tom Reid.

371 First Avenue,
June the fifth.

Find the one item in the formal acceptance that is not reworded from the formal invitation. What are the major differences between a formal and informal acceptance of an invitation? How do you account for these differences having become a part of convention?

On many occasions you may find it impossible to accept certain invitations. Study carefully the following versions of letters of regret.

FORMAL REGRET

Mr. Thomas Reid
regrets that a previous engagement
prevents his accepting the kind invitation of
Mr. and Mrs. Ronald Edlin
to dinner on Friday evening, June the twenty-first

371 First Avenue
Agincourt, Ontario

INFORMAL REGRET

Dear Janet,

I have delayed answering your note of last week in an effort to find some way of postponing my trip to the coast which would prevent my being present at your dinner party on June the twenty-first. Unfortunately, the trip is definitely on!

It was thoughtful of you to ask me. I do hope that on my return we can make arrangements for some other time.

Sincerely,

Tom Reid.

371 First Avenue,
June the twelfth.

What is included with one's regrets in a letter of regret?

Realize that formal invitations, acceptances, and regrets may be written in group arrangement of lines as given here, or in "block form". Explain the term "block form".

Exercise 1 (Oral)

1. How many of you have had to write social notes similar to those studied in this lesson?
2. Why is it wise to learn the rules that convention has set up regarding social correspondence?

Exercise 2 (Written)

1. Write a formal acceptance to the following wedding invitation:

Mr. and Mrs. Robert Allan Lankin
request the honour of your presence
at the marriage of their daughter
Robin Ann
to
Thomas James Lamont
on Friday, the eighth of July
at seven o'clock
Emmanuel College Chapel
Toronto, Ontario

R.S.V.P.

2. Write an informal regret to an invitation asking you to attend a dance at a school in a nearby city.
3. Write an informal note acknowledging a Christmas present from a relative you rarely see.

LESSON 4**Write Sincere, Pleasant, Enthusiastic Letters of Gratitude**

Letters of gratitude are very important. Most people are called upon several times a year to express their thanks by means of a letter, and this type of letter often proves burdensome. Why is such a letter difficult to write? How many different reasons for writing a thank-you letter can you give? Remember, a thank-you letter should be written promptly. In it, be sincere, pleasant, and enthusiastic.

Read the following letter:

18 Glen Road Drive,
Scarboro, Ontario,
June 10, 19--.

Dear Mrs. Kovak:

Mother says that I should write to thank you for the weekend I spent at your cottage. I didn't think I was going to have a good time, but when I got there I changed my mind. Gee your son Bill's really cute! You're not a bad cook either, and I should like very much to come back again soon to taste more of your fried chicken and strawberry shortcake. I really had a lovely rest, please believe me.

Yours truly,

Janet.

Exercise 1 (Oral)

1. (a) Select objectionable comments from the letter printed above.
(b) Substitute sincere, pleasant, and enthusiastic phrases for these rude remarks.
(c) Find structural flaws in the form of the letter.

Exercise 2 (Written)

1. Write a thank-you letter to express your gratitude to an uncle who has helped you secure summer employment. This type of letter should include your stated intention to do your best work.
2. Write a thank-you letter to your class-mates who have sent you flowers during your stay in hospital. Do not neglect to mention what this gift meant to you.
3. Write a thank-you letter to the mother of a school friend who provided his home for a class party. Remember to thank your hostess for her gracious hospitality.

Project

Next day's work will be concerned with telegraph service. Find as much information as possible on this subject, including types, lengths, costs, purposes, and appearances. If you can, bring a sample telegram to class.

LESSON 5

Write Clear, Concise, Exact Telegrams, Cablegrams,
Day Letters, and Night Letters

Another important aspect of social correspondence is the writing of telegrams, day letters, and night letters. Tell what information you learned about this telegraph service.

Telegrams are used to convey significant information quickly; for example, change of plans, unavoidable delays, or surprise arrivals. The most important requirement of the effective telegram is clarity; however, too few people make their telegrams entirely clear.

Read the following sample telegrams:

(1)

VICTORIA, BRITISH COLUMBIA, JULY 18, 1953

To MRS. W. A. STURGEON

41 CARLAW AVENUE, TORONTO, ONTARIO

ARRIVE TOMORROW CANADIAN PACIFIC WILL MEET YOU IF POSSIBLE

BEATRICE DORESA

(2)

VICTORIA, BRITISH COLUMBIA, JULY 18, 1953

To MRS. W. A. STURGEON

41 CARLAW AVENUE, TORONTO, ONTARIO

ARRIVE TOMORROW 4 p.m. CANADIAN PACIFIC, UNION STATION
PLEASE MEET.

BEATRICE DORESA

Which telegram is better? Why?

Besides clarity, another important point to remember in sending telegrams is that only ten words are permitted at the minimum rate. Additional words cost more. Therefore conciseness and exactness are essential. Remember that an abbreviation counts as a full word, as does a group of five or fewer numbers. Also, the address and one signature are free, whereas in cablegrams, charges are made for the signature and address. What is the difference between a cablegram and a telegram?

Condense the following telegram messages to the minimum of ten words or fewer.

- (a) Your brother is very ill. He suffered a severe heart-attack last night. I suggest that you should come as soon as possible to the Orillia General Hospital. I really think the situation is serious.
- (b) We arrived safely in New Orleans, but we found great difficulty in getting hotel reservations. After a long day of searching in vain, we finally managed to get some accommodation at the Green Lantern Motel outside the city proper. We shall be here for a week should you care to contact us.

Another type of telegraph service is the day letter, meant for longer messages. This service, though somewhat slower than the telegram, is much cheaper when you consider that fifty words can be sent at a cost approximating one and one-half times the day rate of the telegram. Often the day letter arrives only an hour later than the telegram. Can you think of three situations in which a day letter would be more suitable than a telegram?

Finally, you may be called upon to write a night letter, which may be filed at any time for delivery the next morning. This letter allows you to send fifty words at the same rate as a ten-word telegram. Why might people prefer sending a night letter to sending a day letter?

Note that it is always wise to check the price with your local telegraph office.

Exercise 1 (Oral)

- 1. Compose the following communications:
 - (a) a telegram to your parents, who are on vacation, stating that your mother's brother has just died. Be tactful.
 - (b) a telegram congratulating a close friend on his wedding day.

Exercise 2 (Written)

Write a night letter giving important information to a friend about a proposed holiday in the very near future.

LESSON 6

Write Effective Letters of Application

How does the business letter differ from the friendly letter? One very important type of business letter is the letter of application. Read the following letters:

(1)

*Monday, 19--**Dear sirs*

This is my letter to whom it may concern about the job advertized in the Telegram Friday night. I want the job! I am really qualified for it because I've had years of experiance. In my mind as I am sure in yours, I'll do a good job, no question of it. Please see me at once as I want to get things lined up before I go to the country for a week.

I shall expect fifty dollars a week. 

I remain,

Very sincerely,

R. H. Budgrom

P.S. Please excuse the ink blot as my pen don't write to good.

(2)

5 Newholm Road,
Toronto, Ontario,
July 11, 19--.

Fairview Company of Canada Limited,
181 Lakeview Avenue,
Toronto, Ontario.

Dear Sir:

Your advertisement in today's Telegram asks for a road salesman to sell paint products. For the past five years I have been associated with the Stratton Paint Company of Canada, and this year my sales have shown an increase of fifteen per cent over those of last year. I have studied this paint business for over ten years, and because in my present job I have achieved as much as I can in the way of promotion, I am anxious for new opportunities. Will you please grant me an interview?

Yours truly,

R. J. McDonald.

Which is the better letter? Put up your hand as soon as you can find at least ten flaws in letter (1).

Exercise 1 (Oral)

Discuss the following rules to be observed in writing the good letter of application:

- (1) Good stationery of the large size (8½" x 11") should be used, and the letter should be typed.
- (2) No erasures or blots should be present.
- (3) Avoid sounding aggressive or conceited, but try to achieve a note of strength and confidence.
- (4) Do not pretend. False claims about your education and experience will be obvious within a short time to your employer.
- (5) Include details of your purpose in writing, experience, educational background, age, references, salary desired (if asked), and an arrangement for an interview.
- (6) Firmly clip all enclosures together.
- (7) Include an addressed envelope for the employer's reply to you.
- (8) Plan the letter carefully before you write the final copy.
- (9) The body of the letter may be typed solidly or serialately.

Exercise 2 (Written)

Girls will write a letter of application in reply to advertisement (1); boys, to advertisement (2). Before you begin writing, review the basic business-letter conventions.

(1) Girls

Receptionist

BLOOR - PRINCE EDWARD

We are looking for a girl who is capable of meeting the public in person and by phone in a pleasant business-like manner. Experience is a definite asset but not essential.

5 day week, group hospital, medical and life insurance, pension plan, paid vacation.

Box 831 Telegram

(2) Boys

Young man

Scarboro

Attractive opening in a large office
for young man with aptitude for mathematics,
permanent position with good future in ac-
counting department. Travelling necessary.

5 day week, hospital plan and other
benefits.

Box 811 Star

Project

Place your letter of application in a correctly addressed, sealed envelope. All the girls' letters of application are to be placed on the teacher's desk. One boy is selected as the employer. He will choose ten letters from the pile and read them aloud to the class. He is not to read the applicant's name! While he is reading the letters, he should be narrowing the number down to four people who, he feels, deserve interviews. When he has finished his task, he will read aloud the names of the four girls whose letters merit recognition.

This same procedure is to be followed with the boys' letters. This time, though, a girl will be selected as the employer.

Remember, an employer may receive hundreds of applications for one job. Some of these letters may never be opened. Illegible writing, dirty envelopes, and brightly-coloured paper often sentence letters to the waste basket even though the letters themselves may be excellent. The employer is far too busy to waste his time on people who are untidy and ignorant.

LESSON 7

Write Clear, Courteous, Concise, Correct, Dignified Business Letters of Complaint, Request, Order, Inquiry, Information, and Instruction

The ability to write a business letter is important for more than the one reason of applying for a job. List as many different uses of the business letter as possible. Although the telephone and personal contacts aid you in business transactions, you still will have occasion to write several business letters yearly.

Remember that the business letter should be clear, courteous, concise, correct, and dignified. Discuss this last statement.

Exercise 1 (Oral)

Improve the following objectionable statements that people sometimes include in business letters. State your objections to each.

- (1) You did not keep your promise.
- (2) If you don't mind, will you please be good enough
- (3) I am A 1 in every respect.
- (4) When are you characters going to send my subscription?
- (5) I am not interested in excuses.
- (6) I have finally arrived at the conclusion after considerable mental debate.
- (7) Unless you deliver the goods at once, I shall call my lawyer, and I don't mean maybe.
- (8) The club report lacks accuracy, which is the result of too much haste.
- (9) Having been an insulting person, I refused to buy from your salesman.
- (10) Salary of \$100 will be considered.

Exercise 2 (Written)

1. Write a business letter to *Sports Bulletin*, 5 Frontenac St., Chicago, complaining that your first subscription issue is long overdue.
2. Write a special request letter to the chairman of your school's board of education, asking permission to use the auditorium for a formal dance in the near future.
3. Write a letter to the Crest Theatre, 551 Mount Pleasant Avenue, Toronto, Ontario, ordering theatre tickets for your class.

Project

Imagine that you are a traveller planning a trip somewhere in North America. Decide on your destination and the length of your journey. Write a business letter of inquiry to a travel bureau asking for detailed information regarding hotel accommodations, possible travel conveyances, prices, travel folders, places of interest, *et cetera*. Exchange letters with your writing partner.

Now, imagine that you are the manager of a travel bureau. Write the most appropriate reply to the letter of inquiry. If possible, find any of the answers to the traveller's questions by consulting your library or local travel agency. If necessary, create the answers, but be certain that they are as reasonable as possible. Clip your letter and the original together.

Finally, return the letters. The traveller will write the final business letter making all necessary arrangements based on the information given in the manager's letter. Three letters are now clipped together—the letter of inquiry, the letter of information, and the letter of instruction.

Discuss how successful they are in presenting and solving the original travel problems.

Chapter XX

WRITE POETRY

A vein of poetry exists in the hearts of all men.

—THOMAS CARLYLE

- Lesson 1. Learn the Characteristics of Good Poetry
- Lesson 2. Experiment with Scansion, Choral Speaking, and Nonsense Verse
- Lesson 3. See How the Poet Does It
- Lesson 4. Write a Serious Poem

LESSON 1

Learn the Characteristics of Good Poetry

Before you can successfully become amateur poets, it is wise to consider certain important factors regarding poetry. To begin with, you must realize that the appreciation of poetry is a mature experience and not something effeminate and outmoded. Dispel any picture that you have which depicts a true poet with glazed eyes, dirty hair down to his shoulders, and a lack of interest in this world. The poet's business is life! He seeks to express his vision of reality, what is important in life to him, and he does so in verse. Certainly you too have ideas and opinions connected with life and its problems, and as you grow older you will form your own vision of reality. This vision might violently disagree with a friend's. For example, you may see war as a glorious, exciting struggle; whereas, your friend may see war as cruel, evil, and pointless. Poets differ also, and while one extols the beauties of nature, another may denounce the inhuman aspect of nature. Such disagreement does not detract from the value of the poetic experience you can gain by fully appreciating the poet's ideas and moods.

A true poet is a sensitive, sympathetic individual. This does not mean that he is soft, but rather, that he is able to put himself in another person's position and imagine how he feels and thinks. Now sensitivity is a fairly common trait; probably everyone has it in some measure. But there is more to poetry than just this quality; otherwise, everyone could be a poet. The poet also possesses skill in the use of language. Here most people fall down badly. Few of you can convey exactly the excitement of a big dance, the feeling of having lost a big game, the fun of swimming, the shame in being ridiculed, the beauty of a sunset, the fear of being alone.

To convey this poetic experience to the reader, the poet uses:

1. thought
 2. emotion
 3. form
 4. sound
 5. suggestion
 6. imagery
 7. rhythm
1. *The thought* is the idea or intellectual content of the poem. It is often interesting, original, universal, and worth while. Give three ideas that could suitably be developed into poems.
 2. *The emotion* is the mood or feeling that the poet wants the reader to experience. It might be a mood of admiration, humour, mystery, pity, delight, *et cetera*. Poetry differs from prose in that its main appeal is to the emotions. In a good poem, the reader experiences the mood which the poet has created.
 3. *The form* is the way the poem appears on the page. Different types of poems

demand different forms. In prose, the units are sentences and paragraphs; whereas, in poetry, the units are the verse and the stanza. Notice the contrasting form of the following stanzas.

- (a) The stars will awaken,
 Though the moon sleep a full hour later,
 To-night;
 No leaf will be shaken
 Whilst the dews of your melody scatter
 Delight.
 Though the sound overpowers,
 Sing again, with your dear voice revealing
 A tone
 Of some world far from ours
 Where music and moonlight and feeling
 Are one.

"To Jane"

—Shelley

- (b) Roll on, thou deep and dark blue ocean—roll!
 Ten thousand fleets sweep over thee in vain;
 Man marks the earth with ruin—his control
 Stops with the shore;—upon the watery plain
 The wrecks are all thy deed, nor doth remain
 A shadow of man's ravage, save his own,
 When for a moment, like a drop of rain,
 He sinks into thy depths with bubbling groan,
 Without a grave, unknelled, uncoffined, and unknown.

"Ocean"

—Byron

Why would the heavy block stanza Byron used be unsuitable for Shelley's love lyric?

4. The sound of poetry should be appropriate. Sounds such as b, p, t, d, g, and k may be used to give an unpleasant effect; whereas, sounds such as l, m, and n suggest pleasantness. Imagine trying to use soft sounds to depict the ugliness of slums or the atmosphere of a stockyard. Some words are ugly to the ear; some, pleasant regardless of their meaning. It is no accident that so many curse words are ugly in sound.

From the following list select the ugly-sounding words: crag, got, murmuring, bug, cellar, mimosa, luscious, break, mud, melody, linoleum, ditch, lulled.

Alliteration, imitative harmony, and rhyme are sound devices used by poets to convey sound effects.

- (a) *Alliteration* is the repeated use of the initial letter or sound in two or more words closely associated or in a series. Besides contributing to the melody of the poem, it stresses the last word of the alliterative sequence.

While I nodded, nearly napping . . .

"*The Raven*"

—Poe

- (b) *Imitative harmony* is the use of words in which sound and meaning are one. drip, drop, snap, bang, hiss, whirr.

What other examples of imitative harmony do you know?

Sometimes the poet uses the sound of the entire verse (line) or even stanza to convey his meaning rather than the sounds of the individual words. In *Macbeth*, Shakespeare has the evil witches preparing a hideous brew in a boiling cauldron. Listen to the sounds carefully.

First Witch

Round about the cauldron go;
In the poison'd entrails throw.
Toad, that under cold stone
Days and night has thirty-one
Swelter'd venom sleeping got
Boil thou first i' the charmed pot.

All

Double, double toil and trouble;
Fire burn, and cauldron bubble.

What do these sounds suggest?

- (c) *Rhyme* is the use of identical sounds in accented syllables occupying corresponding positions in two or more lines of poetry.

Ah, distinctly I remember it was in the bleak December,
And each separate dying ember wrought its ghost upon the floor.
Eagerly I wished the morrow;—vainly I had sought to borrow
From my books surcease of sorrow—sorrow for the lost Lenore—
For the rare and radiant maiden whom the angels name Lenore—
Nameless *here* for evermore.

"*The Raven*"

—Poe

What is a possible danger in using too much rhyme in a poem? What is blank verse?

5. *Suggestion* is the added possible meaning besides the literal meaning of words. Suggestion stirs the imagination. For example, a white knight on a white horse met a black knight on a black horse and a fight ensued. The white knight defeated the black knight. Literally the story is not entirely meaningful, but

suggestively it is packed with implication. The white knight representing good defeats the black knight representing evil. Good conquers evil! When suggestion is sustained consistently, it is called an allegory, and the people and things involved become symbols. Such poetry is intellectually challenging.

How many different suggestions come to your mind when you think of the word red? Allegorically what might a road and a traveller represent?

6. *Imagery* is the picturesque way thoughts are presented. A person could say that he is unhappy. Literally you are able to get a meaning from his words, but the words suggest no detailed pictures that can have a strong effect on you. Contrast the prose statement of "I am unhappy" with Keats' picturesque way of presenting that thought.

I saw their starved lips in the gloom
With horrid warning gapèd wide,
And I awoke and found me here
On the cold hill's side.

And this is why I sojourn here
Alone and palely loitering,
Though the sedge is withered from the lake,
And no birds sing.

"La Belle Dame Sans Merci"

—Keats

7. *Rhythm* is the regular, pleasing beat of accented and unaccented syllables: it should be in keeping with the thought and emotion of the poem. The rhythm of poetry is more regular than the rhythm of prose.

Notice how you tap your feet in time with the beat of certain music. People have always responded favourably to rhythm. Perhaps the immediate appeal of rhythm is felt because it is so closely allied with the pattern of living—the beat, then rest of the heart.

Tap out individually different rhythms on your desk tops.

How quickly do you want the rhythm of a serious poem to move? Besides internal punctuation, how else can you slow down the rhythm of poetry? State the contribution of the rhythm to the following passages.

- (a) And on the pedestal these words appear:
"My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!"
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare,
The lone and level sands stretch far away.

"Ozymandias"

—Shelley

- (b) The Assyrian came down like the wolf on the fold,
And his cohorts were gleaming with purple and gold;
And the sheen of their spears was like stars on the sea,
When the blue wave rolls nightly on deep Galilee.

"The Destruction of Sennacherib"

—Byron

Remember that the form, sound, suggestion, imagery, and rhythm in a good poem should contribute to the thought and emotion.

Exercise 1 (Oral)

1. Within one minute, think of as many different rhymes for the word *light* as you can.
2. Describe in detail the image that comes to your mind when you think of the following: a) loneliness, b) admiration, c) anger.
3. What symbol might you use in poetry to stress the evil of selfishness?
4. Distinguish between poetry and prose.

Exercise 2 (Written)

1. Write five of the ugliest-sounding words you know.
2. Write five of the most pleasant-sounding names of people.
3. Give three different intellectual concepts regarding poverty. Which might be expressed most suitably in a poem?

LESSON 2

Experiment with Scansion, Choral Speaking, and Nonsense Verse

Although a detailed study of poetic rhythms is not essential for appreciating poetry, it is useful for the writing of poetry. Scansion is the dividing of verse into feet of accented and unaccented syllables, usually to find the proper name of the metre used by the poet. The rhythm of poetry may be broken into groups of accented and unaccented syllables, and each group is called a foot. Vertical lines are used to separate feet. Accents are placed over the vowels of the syllables: ' represents a stress and ∨ no stress. Think of the name David. We pronounce it Dávid; it is not Dǎvid.

1. A foot of two syllables with the accent on the second is called *iambic*, the most common measure in English poetry. Its popularity with poets is due to the fact that it is the least monotonous of all measures.

Oh í/could laugh/and í/could cry

2. The word *David* would be a *trochaic* foot, a foot of two syllables with the accent on the first syllable.

Don't deny that you are anxious

What effect has the trochaic foot on the reader?

3. When both syllables are stressed, the foot is called *spondaic*. This form, rare in English poetry, is usually composed of two monosyllabic words which create a heavy impression.

Silence, ye troubled waves, and thou deep, peace!

4. Some feet contain three syllables. One, the *anapestic* foot, has the stress on the last syllable; this has the effect of a strong climactic blow.

For the Angel of Death spread his wings on the blast,

5. The *dactylic* foot, of three syllables, stresses the first syllable and indicates sudden action or emotion.

Horror to die away far from the hideaway,

6. The other three-syllabled foot, the *amphibrachic*, carries the stress on the second syllable and suggests hesitation and sadness.

He spoke of the look in her eyes that beguiled us

Often a poet varies his rhythm to create certain effects.

Not only the feet in poetry have names, but also the lines themselves have. A line of one foot is called *monometer*; two feet, *dimeter*; three feet, *trimeter*; four feet, *tetrameter*; five feet, *pentameter*; six feet, *hexameter*; seven feet, *heptameter*; eight feet, *octameter*. The correct name of a metre is a combination of the foot name and the line name. What would the following metres indicate about the lines of poetry—iambic pentameter, trochaic tetrameter, and anapestic trimeter?

Exercise 1 (Oral)

1. Select the stressed syllables in the following lines. Name the metres.

(a) The splendour falls on castle walls

—Tennyson

(b) And there lay the steed with his nostrils all wide,

—Byron

(c) Roll'd to starboard, roll'd to larboard, when the surge
was seething free,

—Tennyson

2. Poetry, as you know, should be read aloud to bring out the proper effects from the sound and rhythm. Even primitive peoples of early times enjoyed expressing in tribal chant and rhythmic dance their basic emotions. Can you name a popular song today that is liked more for its rhythm and sound than its actual meaning?

Today you are going to try an experiment in choral speaking. You as a group are going to attempt to convey the mood, sound, rhythm, and meaning of certain stanzas by means of your voices. Discuss the following passages fully, arrange them according to voice types, and get a dramatic leader for each. Observe the mood, underline the words to be stressed, indicate pauses, and follow the rhythm. The boys might try passage (a); the girls, (b); and everyone, passage (c).

- (a) Fat black bucks in a wine-barrel room,
Barrel-house kings, with feet unstable,
Sagged and reeled and pounded on the table,
Pounded on the table,
Beat an empty barrel with the handle of a broom,
Hard as they were able,
Boom, boom, BOOM,
With a silk umbrella and the handle of a broom,
Boomlay, boomlay, boomlay, BOOM.¹

"The Congo"

—Lindsay

- (b) There is sweet music here that softer falls
Than petals from blown roses on the grass,
Or night-dews on still waters between walls
Of shadowy granite, in a gleaming pass;
Music that gentlier on the spirit lies,
Than tir'd eyelids upon tir'd eyes;
Music that brings sweet sleep down from the blissful skies.
Here are cool mosses deep,
And thro' the moss the ivies creep,
And in the stream the long-leaved flowers weep,
And from the craggy ledge the poppy hangs in sleep.

"The Lotos-Eaters"

—Tennyson

- (c) Rats!
They fought the dogs and killed the cats,
And bit the babies in the cradles,
And ate the cheeses out of the vats,
And licked the soup from the cooks' own ladles.

¹Reproduced by Permission of the Macmillan Company, New York.

Split open the kegs of salted sprats,
Made nests inside men's Sunday hats,
And even spoiled the women's chats,
 By drowning their speaking
 With shrieking and squeaking
In fifty different sharps and flats.

"The Pied Piper of Hamelin"

—Browning

Exercise 1 (Written)

1. Write two-lined metrical advertisements for each of the following products: Shino shampoo, Boomy cereal, Scrubby pot cleaners, and Thins reducing biscuits.
2. Write a four-lined humorous poem using one of the following as an opening line:
 - (a) If I should give the reason why,
 - (b) The lonely house by the lonely sea,
 - (c) You said you didn't want my money,
 - (d) I have never read a book,
 - (e) Tell me won't you, who you are.

Polish the poem carefully to make it your best effort of this type.

3.
 - (a) Write the fastest-moving eight-syllabled line of poetry that you can.
 - (b) Write the slowest-moving eight-syllabled line of poetry that you can.
 - (c) Write the saddest line of poetry that you can.
 - (d) Write the happiest line of poetry that you can.

LESSON 3

See How the Poet Does It

Certainly nonsense verse is fun to write, but more interesting poetry is based on serious themes. The poem printed below was written by Wilfred Owen, who was killed in November 1918 at the age of twenty-three.

Listen carefully as the poem is read aloud.

DISABLED

He sat in a wheeled chair, waiting for dark,
And shivered in his ghastly suit of grey,
Legless, sewn short at elbow. Through the park
Voices of boys rang saddening like a hymn,
Voices of play and pleasure after day,
Till gathering sleep had mothered them from him.

About this time Town used to swing so gay
When glow-lamps budded in the light-blue trees
And girls glanced lovelier as the air grew dim,
—In the old times, before he threw away his knees.
Now he will never feel again how slim
Girls' waists are, or how warm their subtle hands,
All of them touch him like some queer disease.

There was an artist silly for his face,
For it was younger than his youth, last year.
Now he is old; his back will never brace;
He's lost his colour very far from here,
Poured it down shell-holes till the veins ran dry,
And half his lifetime lapsed in the hot race,
And leap of purple spurted from his thigh.
One time he liked a bloodsmear down his leg,
After the matches carried shoulder-high.
It was after football, when he'd drunk a peg,
He thought he'd better join. He wonders why . . .
Someone had said he'd look a god in kilts.

That's why; and maybe, too, to please his Meg,
Aye, that was it, to please the giddy jilts,
He asked to join. He didn't have to beg;
Smiling they wrote his lie; aged nineteen years.
Germans he scarcely thought of; and no fears
Of Fear came yet. He thought of jewelled hilts
For daggers in plaid socks; of smart salutes;
And care of arms; and leave; and pay arrears;
Esprit de corps; and hints for young recruits.
And soon, he was drafted out with drums and cheers.

Some cheered him home, but not as crowds cheer Goal.
Only a solemn man who brought him fruits
Thanked him; and then inquired about his soul.
Now, he will spend a few sick years in Institutes,
And do what things the rules consider wise,
And take whatever pity they may dole.
Tonight he noticed how the women's eyes
Passed from him to the strong men that were whole.
How cold and late it is! Why don't they come
And put him into bed? Why don't they come?¹

Exercise 1 (Oral)**General Questions:**

1. What experience might have prompted the poet to write *Disabled*?
2. In what moods is he as he writes?
3. What is the dominant mood?
4. Give the theme of the poem.

Intensive Questions:**STANZA 1**

5. Which touches in the first stanza evoke pity?
6. Why did the poet choose the word "wheeled" rather than "wheel"?
7. Select an effective contrast.
8. Describe the pictures given in this stanza.

STANZA 2

9. Why did the poet refer to "Town" rather than the name of a specific place?
10. State the purpose of the dash in line four.
11. What revelation of the veteran's character is given here?

STANZAS 3 and 4

12. Which expressions heighten our pity?
13. Mark off the rhyme scheme of stanza 3.
14. What is the danger in using too regular a rhyme scheme?
15. Why is the last line in stanza 3 so effective?
16. Give the purpose of the internal punctuation in the first line of stanza 4.
17. "He didn't have to beg . . .; aged nineteen years." What does this contribute to the pathos?
18. Outline his first picture of army life.
19. Notice the irregularity of the rhythm and stanza form. Why did Owen use such irregularity?

STANZA 5

20. Describe his homecoming.
21. "then inquired about his soul." State the effect this would have upon the veteran.
22. Why did Owen say "Institutes" rather than "hospitals"?
23. Outline the veteran's future.
24. Why is "dole" a better word in this context than "give"?
25. State the purpose of the repetition of "Why don't they come".

Summing Up:

26. Why did you like this poem?

Exercise 2 (Written)

Write the first line of an eight-line serious poem on the front board; for example, "The restless waters lapped the shore". Now volunteers may complete the poem one line at a time.

Project

Find an example of what you consider a good poem. Bring this to class next day for a discussion of merits.

LESSON 4**Write a Serious Poem**

Write a good, serious poem of at least ten lines on some subject that interests you. Some ideas and moods are given below.

1. an old lady—sympathy
2. athletic ability—admiration
3. snobbish people—anger
4. beauty of winter—joy
5. death—sadness
6. music—excitement
7. the beach in October—loneliness
8. an accident—curiosity
9. cruelty of children—disgust
10. examination results—relief

Before you begin writing the poem, build up a *poem pattern* in point form, outlining some ideas on the thought, emotion, form, sound, suggestion, imagery, and rhythm that you intend to use.

Collect the finished poems and turn them face down on the main desk. Select several and read them aloud to the class. Discussion suggesting constructive criticism should follow each reading. Vote to determine who has written the best poetry.

- Abbreviations, 200, 201, 202
- Abstract nouns, 14
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- Action words, use of, 126
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